

DOWN BEAT

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Vol. 21—No. 22

Chicago, November 3, 1954



CONGRATULATIONS from the boss were in order when Les Brown received the announcement that he'd been named leader of the favorite swing band of the nation's ballroom operators in a poll conducted by *Down Beat*. Hope presented Les with his award on a recent show.

No Comeback

Boston—Trombonist Benny Powell was chatting with a WYDA disc jockey called the Robin in the lobby of Storyville during Count Basie's stand in the jazz club. A fan injected himself into the conversation by asking the Robin his definition of jazz.

Powell turned to the fan and said, "Man, that's like walking up to a cat and asking, 'Why.'"

Waring Starts Longest Tour

New York—Fred Waring's 1954-55 tour covers 200 cities and close to 25,000 miles in the longest personal appearance trek by the Pennsylvanians yet.

The fall tour began Oct. 12 in Allentown, Pa., and is to encompass Pennsylvania, New York, New Jersey, Ohio, Indiana, Illinois, Wisconsin, Kansas, South Dakota, Nebraska, Missouri, Iowa, and Michigan. Waring will be back in New York for a CBS-TV Christmas show.

Jan. 5 marks the beginning of the Waring winter tour. Starting in the south, it will cover Texas and other states in the southwest as well as the Pacific coast and northwest.

Waring and the Pennsylvanians return to New York May 15. During the trip, Waring will originate three of his General Electric television shows on the road.

Included in the bookings are 20 college dates, as well as appearances in theaters, concert halls, auditoriums, play arenas and field houses.

Clooney Radio Series Starts

New York—CBS has begun a new radio series for Rosemary Clooney. She is on Thursday nights while Perry Como is on during that quarter-hour on Monday, Wednesday, and Friday. The Clooney program began Oct. 7 with Buddy Cole heading the orchestra behind Rosemary.

There are reports, meanwhile that Rosemary and husband, Jose Ferrer, are readying a night club act for the spring, possibly breaking in at Las Vegas.

Harmony

New York—A husband-and-wife vocal instrumental team were auditioning for a spot in a new review. Among the bystanders were two musicians.

"That's real love for you," said one of them as the duo began to sing.

"What do you mean?" asked the other.

"Why, he writes the arrangements for the act. And he's put them in her key."

Belafonte In Tour Switch

Hollywood—Harry Belafonte, originally slated to tour this fall at the head of a unit featuring folk singers of United States and other countries, bobs up instead with a package containing dancers Marge and Gower Champion and Walter (Dragnet) Schumann's choral group, the Voices of Walter Schumann.

The package, put together here by Paul Gregory, will be something of a musical show, entitled *Three for Tonight*. It will open on the west coast late in October and is expected to cover some 70 cities.

Belafonte will be accompanied by his regular guitarist, Millard Thomas, and plans to add a drummer, as he did in his recent engagement at the Coconut Grove here.

'Satchmo' Proves Valuable Document For Historians

A measure of the degree to which history can be confused, and of the fallibility of the human memory, can be found by comparing Louis Armstrong's book, *Satchmo, My Life in New Orleans*, with previous volumes on the same subject.

The new book (published by Prentice Hall, \$3.50) contradicts in dozens of details the Robert Goffin biography of Louis, *Horn of Plenty*, published by Allen, Towne, and Heath in 1947. There are even contradictions of a previous tome published under Louis' own byline, a decade before that, under the title *Swing That Music*.

To take just a couple of examples at random: when Louis went to work at Henry Matrangola's in New Orleans, he said: "I ain't touched a cornet for the last two years" (Goffin). The new book gives details of many jobs he played during the previous two years. And in *Satchmo*, Louis finds Lil Hardin (his future second wife) in King Oliver's band when he arrives in Chicago, but in *Horn of Plenty* she doesn't join the band until quite awhile after Louis.

By and large, the story told in *Satchmo* is the most honest to date and probably the most authentic. He is amazingly frank in discussing his first wife, Daisy, whom he met "in one of the rooms upstairs at the Brick House." He describes at length how handy Daisy was with razor and bricks.

More important, there are reminiscences about the early days on the riverboats, about Fate Marable and Bunk Johnson and Baby Dodds and about the fantastic lives lived by them and their contemporaries in a Storyville peopled by gamblers, hustlers, and low-lives of all kinds, from which little Satchmo, with the help of his mother Mayann and his grandmother, managed to emerge a full human being.

Those who have ever been acquainted with Louis' personal writing style will be surprised to find the book written in normal prose and will probably wish, along with this reviewer, that some of Louis' own literature, once described (by a Prentice Hall man, ironically enough) as "a model of the eloquence of uneducated people," had been retained verbatim.

Compare the following examples and you'll get the idea. Here is a passage from Prentice Hall:

Ever since I was a baby I have had a great love for my grandmother. She spent the best of her days raising me, and teaching me right from wrong. Whenever I did



Louis Armstrong

something she thought I ought to get a whipping for, she sent me out to get a switch from the big old Chinaball tree in her yard. "You have been a bad boy," she would say. "I am going to give you a good licking." With tears in my eyes I would go to the tree and re-

(Turn to Page 17)

Doris Day To Play Title Role In MGM Story Of Ruth Etting

Hollywood—Doris Day has been signed for the title role in MGM's biofilm on the career of singer Ruth Etting, tentatively titled *Love Me or Leave Me*. The title comes from one of the songs associated with Miss Etting, among the first singers to become a star with the growth of radio in the late '20s and early '30s.

For several years she has been in retirement on a ranch in Colorado with her husband, Mryl Alderman, formerly a prominent Hollywood radio music director and arranger.

Miss Day will be on loan to MGM from her home studio, Warner Brothers. It will be her first loan-out assignment since she hit stardom in her first picture for Warners, *Romance on the High Seas*, in 1947.

Ink Spot Kenny To Become A Single

New York—Bill Kenny, lead voice in the Ink Spots for 13 years, has disbanded the group to become a single. Kenny has signed with MCA and may leave Decca for another label.

Since the original Ink Spots split into different groups, there have been several units using the title. Kenny says his move into the single field is in part due to the confusing situation that resulted from the counteradvertising claims used by the various groups.

Ballet Russe Tour To Hit 102 Cities

New York—The Ballet Russe de Monte Carlo, reactivated after two years and headed by Maria Tallchief, has begun a tour that will cover 102 cities (for 175 performances) in the United States and Canada. The final engagement will be in Montreal April 16.

Chief male dancers in the company are Frederic Franklin and Leon Danielian. One of the two new works in the repertoire is another Leonide Massine "symphonic ballet," this one based on Berlioz' *Harold in Italy*.

Also new is a ballet version of *The Mikado* as choreographed by Antonia Cobos. The rest of the repertoire will include many old favorites associated with the company.

Russo Leading Rehearsal Ork

Chicago—Bill Russo, former chief arranger for Stan Kenton who is now teaching and writing in Chicago, has formed a rehearsal jazz orchestra built roughly along the lines of the original Experiment in Jazz group he led here from 1947 to '49, the year he first joined Kenton.

The group is composed of top-flight men now in this city and has absolutely no commercial aim, i.e. playing dances, etc. The musicians and writers for the band all contribute to the expense of hiring a hall for their regular Sunday rehearsals.

Says Russo, "Our aim is to maintain and extend the tradition of the jazz orchestra and to be able to play all types of good music well."

Personnel of the orchestra has on trumpets—Marty Marschak, Dave Mulholland, Butch Pedian, Stewart Liechti, Marv Simon, and Dick Hanley; trombones—Tommy Shepard, Mark McDunn, Paul Severson, Bill Porter, and Ralph Metzner; saxes—Ronnie Kolber, Jim Alderson, ex-Woody Hermanite Bill Trujillo, Kenny Sod, Seymour Axelrod, and Sonny Sarouk; rhythm—Burl Gluskin and Eddie Baker, pianos; Bob Leshner, guitar; Herb Knapp, bass, and Red Lionberg, drums.

Writers are Russo, Gluskin, Baker, Bill Holman, Ralph Simmons, Mike Zajac, Jerry Mulvihill, and Larry Gulino.

S-F, Symphony Perform Together

Chicago—The Sauter-Finegan orchestra will perform with the Chicago Symphony orchestra Nov. 18-20 and 23 when they play Rolfe Liebermann's *Concerto for Jazz Orchestra and Symphony Orchestra*.

The Swiss composer's work will be directed by Fritz Reiner, conductor of the Chicago Symphony.

RCA Victor will record the Sauter-Finegan performance.

Columbia Records Absorbed Into CBS Corporate Setup

New York—The activities of Columbia Records, Inc., in the future will be carried on as a division of the Columbia Broadcasting system, Inc., it was announced by Frank Stanton, CBS President. Columbia Records, Inc., was dissolved, effective Sept. 30, as a corporate subsidiary.

The purpose of the organizational change, Stanton said, is to permit greater integration and to simplify the over-all corporate structure. The change will not affect personnel in any way, he noted.

The change in status of Columbia records, which manufactures and sells records and phonographs, completes the reorganization of the major individual units of the Columbia Broadcasting system so that all now are divisions of the parent company.

The major divisions of CBS and their presidents are CBS radio, Adrian Murphy; CBS television, J. L. Van Volkenburg; Columbia records, James B. Conking; CBS-Columbia, radio and television sets, Seymour Mintz; CBS-Hytron, electronic tubes, Charles F. Stromeyer; CBS laboratories, electronic research, Peter C. Goldmark, and CBS International, export sales, Lewis Gordon.

Berlin Plays—With All Fingers—Sings On Air For First Time

New York—ABC's Martin Block recently scored a radio first when he had in-person guest, Irving Berlin, play the piano, and sing his early song hit, *Alexander's Ragtime Band*. It was the first time, says ABC, that Berlin himself actually played and sang on the air, though his hundreds of songs probably fill more airtime than those of any other popular songwriter.

Block asked Berlin if it were true, as he had heard, that he played the piano with only one finger. Berlin answered: "No, I play with all fingers—badly!"

At that point Block invited Berlin to give the listeners an illustration, and Berlin went into *Alexander's Ragtime Band*.

Berlin, whose first song netted him royalties of only 33 cents, had some advice for songwriting hopefuls: "You can't be a songwriter by hobby. It's a full-time job."

But he warned aspirants not to go out and quit their jobs right away. "If you have a really good song," he said, "and I think anybody can write one song, it'll be heard. The publishers and record companies are always looking for good material."

Krupa Lauds Australian Taste In Jazz

By JACK EGAN

New York—"Greatest country I've been in on any of my overseas travels," Gene Krupa commented. "Wonderful people, and all of them seem to be crazy about American jazz."

Krupa was talking about Australia, a land from which he recently returned. He was particularly impressed by the Aussies' catholic jazz taste.

"They like all kinds," he said. "They don't break up into cliques or schools as they seem to do in the States. The same people who are fanatics about Armstrong are just as enthusiastic about Brubeck or Gerry Mulligan."

"Just because a fan collects records of the swing bands like Benny doesn't mean he hasn't an equal interest in Kenton. It seemed to me they bought out any good jazz records of all types, as many as the dealers could stock."

Market Isn't Flooded

"Of course, the market isn't flooded with the platters of any individual artist or certain style, which may be the reason they aren't so biased in their preferences."

The drummer did 11 concerts with his trio—Eddie Shu, Teddy Napoleon and himself.

"Honestly," he continued, "they were the most enthusiastic audiences I've played for. I think they even topped the receptions we used to get here in the States in the old days when swing was the rage. In every city we played they greeted us with street parade receptions, ticker-tape style with each of the three of us in a private touring car."

"We were front page copy in the press and, on our professional appearances, usually played in boxing rings. Sports arenas were the only places that could accommodate the crowds—70,000 they told us, for 11 concerts."

Newspaper Display

To emphasize the press reaction, Gene displayed a full-size newspaper sheet. Gene had contracted food poisoning but played his concert that night despite the discomfort. The next day the newstands played the story big—"Jazz Drum-

mer Stricken Ill at Concert." The Aussie press treated this story with importance equal to the companion news feature about a Communist raid near Formosa.

Gene mentioned that the disc jockies are pretty hip and feature mostly American records, those of the better talent in pop tunes and the obvious headliners of the various schools of jazz.

Of course, there are some local releases of Australian talent. He said he heard plenty of fine musicians during his tour—really outstanding men in some cases—but for the most part, the dance bands, as in many parts of Europe, are small—five to nine pieces.

No Bop Concentration

However, unlike many of the European dance band units, the Aussies don't concentrate so much on bop and other forms of progressive music.

"They dig it," Krupa said, "they play it, but give an equally fair shake to swing, waltzes, regular fox trots, and other such more commercial but danceable styles."

Concerning the native, primitive tribesmen of the bush country, Gene noted that they can boast no great talent for rhythm such as do the natives of the nearby Fiji islands or the more publicized drum beaters of various African tribes.

Eileen Barton Knocks 'Em Dead—For 22 Years

New York—"Knock 'em dead," wired Frank Sinatra on Eileen Barton's career-decise opening night at the Copa Sept. 16. And she did. Eileen, in fact, has been killing audiences (in the fervent show business sense of the word) for 22 years. Since Eileen is now 24,

that explains what she means when she says, "I'm more myself onstage than off. A dressing room is the only home I've known. Onstage, therefore, I can relax completely, but sometimes offstage, I feel kind of lost."

Eileen's 22 years of building a home onstage, moreover, have covered almost every conceivable variety of platform—from vaudeville through radio studios to night clubs and now television.

Recently signed by Max Liebman for six of NBC's Sunday night spectacles (*Down Beat*, Oct. 6); a convincing smash at her Copa debut, and a steady seller on Coral, Eileen's career is flourishing in all media.

Part Of An Act

She became part of an act when she was 2½ years old. The act in question was Benny and Elsie Barton, a song-and-dance duo on the vaudeville circuit. Benny, now affiliated with Frank Sinatra in the music publishing business, also used a band on the tour and used to bill himself variously as Benny Barton and his Californians and Benny Barton and his Collegiates. "They came on with the sweaters and the great big letters and the megaphones," Eileen remembers. "Mother sang and danced and played hot fiddle—a la Joe Venuti, she thought."

When she was 4, Eileen played the Palace as stooge to Ted Healy. From 5 to 6, Eileen just went to school, but that by itself proved to dull, so she was signed as a singer on radio's *Children's Hour*. For the next two years, Eileen was a child tragedienne, emoting on many of the major dramas including *Dr. Christian* and *Death Valley Days* ("on that one I used to die regularly.")

Plays Stooge

At 9, Eileen was a stooge again—to Milton Berle on his radio show. She toured the country with Berle to whom she credits much of her keen comedy skill and her sense of timing. "Milton taught me how to handle myself, and he taught me about showmanship. Showmanship is nothing I can describe in a sentence. It's taken me from the age of 3 to learn what it is, and I guess it took Milton, too, from the time he was 3."

Berle, incidentally, gave Eileen the idea for her warmly successful Harold Arlen medley in her current night club act. Bobby Kroll, who often writes songs with Berle, helped put it together and also worked with Bob Merrill in helping assemble the climax of Eileen's performance—an Al Jolson production in a tuxedo and blackface that she puts on in full view of the audience.

Eileen continued working radio and theaters as actress, singer, and dancer through her early teens. She's never, by the way, had a lesson in any of those fields. "Frank Sinatra once sent me to a singing teacher when I was on his



Eileen Barton

radio show, but I never went back. I felt so silly singing those silly vowels."

Night Club Debut

At 15, Eileen's night club debut took place at Slapsie Maxie's in Hollywood. Shortly after, she got a major break—the supporting spot on Sinatra's radio show. Eileen feels that Frank, along with Berle, has been her chief influence.

"I learned phrasing, timing, and melodic control from Frank," says Eileen, "and let me say besides that I worship him completely. I think Frank is the most fabulous, magnetic performer in the whole world. He's got great magnetism; his personality comes through even more than his voice; and that's what's so important."

That same year, Eileen appeared at the La Conga night club in New York, billed as Frank's protégé. ("They said I was 16 because of the law, but I was actually 15.") The next important break for Eileen came in 1950 when she recorded a song for National by the then almost unknown Bob Merrill: *If I Knew You Were Coming, (I'd Have Baked a Cake)*.

Mercury published it a month later because National couldn't fill the demand for it, and the record sold more than a million. For the last year and a half, Eileen has been on Coral and has done well with *Toys*; *Don't Ask Me Why*; *Pretend* (hers was runner-up to Nat Cole's), and the current *And Then*.

Collects Records

On the side, Eileen collects records for kicks with particular accent on the Lunceford band. ("They had such a fantastic beat. I'd like to use Jimmy Crawford on some of my dates. He was on one, but it was one of those real cornball dates on which he didn't have a chance to open up.")

Eileen also has a large collection of Ellington and Basie, Billie Holiday ("my first love"), Lily Ann Carol, Mary Ann McCall and Martha Raye. She admires Gerry

Radio & TV

A 7-Year-Old Can Spot Prerecording On Video

By JACK MABLEY

One of the minor flaws in Betty Hutton's debut on an NBC "spectacular" was the prior recording of her songs. This allowed Miss Hutton to go through strenuous gyrations onstage, mouthing the songs and unhampered by a mike.

This deception was detected quickly by a 7-year-old member of the audience around our set.

This little gimmick adds another touch of unreality to live television, making it more like the movies. It detracts from live TV's greatest asset, the sense of immediacy and reality. If New York intends to put up a fight against Hollywood's films, it isn't going to help its cause with this typical piece of Hollywood business.

It was brought to mind again as we watched the first Milton Berle show and saw Connie Russell prancing through an energetic dance in which she was out of sync either with the record or herself.

Miss Russell ground, bumped, circled, and hand-sprung, and through the most vigorous exercises, when her face would be down near her ankles, the voice came through clear and easy. If that was really Miss Russell, sans recording, we witnessed a masterpiece of breathing and sound pickup.

In six years of generously advising the television industry on how to run its affairs, we have done a lot of barking at Berle for appearing too often. No matter how great his comedy is, enough is enough.

Every September we invariably relish Berle's first show of the season simply because he is a great showman putting on one of the best-paced hours in television. This year was no exception, and we welcomed Berle's announcement that he will be on every other week this year. That's plenty, even for a genius.

Goodman Ace still is doing the writing, and the format apparently will pretty well follow last year's departure from the old Texaco variety show.

Nancy Walker has been added to the cast as president of the Berle fan club. Miss Walker is a deadpan, a very funny comedienne and a welcome change from the stereotyped characters that infest the Berle productions. The character really isn't new, but Miss Walker can't be duplicated.

Berle took a dig at his CBS counterpart, Jackie Gleason, that was as subtle as a plaster cast. He pretended to bust his leg, strictly for publicity purposes. He made his point.

Berle is fooling a lot of persons who didn't think he'd last out that 30-year contract. With only 25 or 26 years left to go, he seems to be as strong as ever this year.

At the other side of the country, the persons who made Liberace a hit have latched onto another head of curls.

This one is on Florian Zbach, and my male instinct says he will flop because he isn't very hard to take. It's my experience that the more repulsive a male entertainer is to a husband, the more attractive he is to a wife. Liberace must drive millions of men out to the corner saloons every week.

Zbach isn't the showboat that Liberace is. There is no phony humility. There is a fair amount of music, rarely offensive and frequently interesting. He's backed by a good-sized orchestra, and contrary to some expectations, everything he plays doesn't sound like *The Hot Canary*.

We wish Zbach well. He may not have the ideal musical show, but there are far worse on the air.

Shearing To Wax Solo Album Of Pal's Tunes

New York—George Shearing, heretofore confined to albums with his quintet, will shortly make his debut as a solo artist on the MGM label. Shearing's chief reason for the solo session is to introduce a sequence of six miniatures composed

by a long-time friend from England, Alfred Heckman. The brief musical sketches are in the classical vein and will be included in an album with two original Shearing compositions, *Cradle Song* and *Romance*.

Heckman and Shearing became friends while touring with the All-Blind Band of England, led by Claude Bampton, in 1937-38. The orchestra toured under sponsorship of the National Institution for the Blind. Shearing recently heard of the plight of his friend, who has found it necessary to supplement his earnings as a bassist by working as a piano tuner in London.

Titles of the six original melodies are *Air*, *Scherzo*, *Valse*, *March*, *Study*, and *Gigue*. There is a possibility that one or two popular classics like *Lotus Land* and *Clair de Lune* will be added to the album.

In the pop category, Shearing will wax a complete solo album of ballads which have been solo highlights in his personal appearances. These include *My Funny Valentine*, *April in Paris*, and *It Could Happen To You*.

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DOWN BEAT

T. M. REG. U.S. PATENT OFFICE
Great Britain Registered Trademark No. 719,487
VOL 21, NO. 22 NOVEMBER 3, 1954
Published biweekly by Down Beat, Inc.

Executive and Publication Office

2001 Calumet Ave.
Chicago 16, Ill.

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Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States and its possessions. Special school, library rates \$5.66 a year. Change of address notices must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. Entered as second-class matter Oct. 4, 1939, at the post office in Chicago, Ill., under act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1954 by Down Beat, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. On sale every other Wednesday.

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'Mr. Pogo' Receives The Full Treatment

Boston—Mr. Pogo, newest song by WVDA's disc jockey-songwriter Sherm Feller, has received a set of highly varied interpretations so far on record.

The first four records of the tune included Dick Hayman's approach with harmonica and orchestra (Mercury); Arnett Cobb in an r&b vein (Atlantic); the cocktail lounge bounce of the Frank Petty trio (MGM), and the full band of the Commanders (Decca).

Soon due is a Victor's Mr. Pogo by Al Romero's quintet. That one's a rumba.

Those Branching-Out McGuires Follow Disc Hit With Stage Act

The lead singer of the nation's fastest-rising sister trio stretched out on a bed in the star dressing room at the Chicago theater, her left cheek puffed out like that of a comic-strip character with the mumps. "Pardon my rock candy," said Phyllis McGuire, by way of greeting. "It's good for my throat. Five shows a day. You know."

Beside her reclined sister Christine, who ordinarily carries low harmony, but at the moment, having just participated in a beg-off closing of the theater's early show, seemed content to carry nothing more weighty than her end of the conversation.

In a chair sat sister Dorothy, who sings middle harmony and, as it turned out, leaves most of the gab to others. On another chair perched Murray Kane, the man who arranges, writes, routines, and in general is responsible for, the act with which the McGuire Sisters seem determined to emerge as the most potent sister trio since the Andrews threesome burst on the entertainment scene in the late '30's.

Fast Rise

In a meager three years of professional entertaining (which until January, 1953, consisted chiefly of service shows and local TV work around Cincinnati) the girls had managed to establish themselves as TV personalities through the Arthur Godfrey marathons, as recording stars, through a click disc of *Goodnight, Sweetheart, Goodnight*, and as vaudeville headliners in this Chicago date, their very first stage appearance anywhere.

Conceivably there's a reason for it all, but neither the girls nor their musical mentor (who is also serving in a managerial capacity) is prone to analyze it. Not without a bit of prodding, that is.

Take the business of material, for example. "I can't say specifically what I look for in choosing numbers for the girls," says Kane. "Almost anything is a possibility. I look for something that fits them. I guess it's the way I see the girls. I consider them personalities, and I look for material that is refreshing, bright, nice, cute. I guess I'm not putting this very well."

Was "wholesome" the word he was fishing for? "Wholesome—yes, that's it," he said. "Actually everything is their type, musically, except lowdown material—blues and that. Take a number like *Daddy*. It was written with a night club in mind. But that's about as far out as we care to go. We will, however, definitely inject more comedy into the act. You can't just get up there and sing today."

The wholesome note is further emphasized in the matter of selecting wardrobe for the trio, a task that falls to Christine. The girls, all 5' 8", wear the same size and now have 14 changes, all of which, according to the buyer, are "sweet things. I don't get anything sexy."

Evasive Song Style

If sweetness-and-light is the only tangible keynote to the joint on-stage personality projected by the McGuire Sisters, their actual singing style would seem to be almost equally difficult to pin down. Coach Kane calls it "simple harmonizing." Sister Christine avers that "it's not so simple, sometimes." Sister Dorothy says its individuality consists in the fact that "we sing lower than most trios. Just about all of them have one voice above the lead and one below. All ours are below."

"Actually," says Kane, "the sound that the girls have consists mostly of the sound they were born with. It's largely their own voices that makes you able to identify them."

But wasn't there, someone pressed, a certain way they used those voices, a certain style they had evolved? "Well, let me put it this way," the arranger went on. "I don't try to cut up a song and smother it with style. The girls do it with a song with respect to what it calls for."

It's Like Actors

"It's a little like actors. Some of them are always the same. Like Jimmy Stewart. And some singers will take any song and fit it to their style. We don't do that. I

suppose adaptability has a lot to do with it. But what their style is, well I'd rather say what it isn't. It's not a violent thing, like the Four Aces, for example."

"I would say," Phyllis came in, "that our style and delivery is more or less light and easy. It's not a Johnnie Ray or Sarah Vaughan or Ella Fitzgerald sort of thing. It's not highly stylized."

Despite this assertedly "light and easy" approach, the McGuires had managed to snare one record hit and were beginning to make some noise, chartwise, with their Coral sipping of *Muskrat Ramble*, all this in an era of high stylizing. Had these facts broadened the audience appeal of an act heretofore playing only to video viewers?

Difference of Opinion

Said Christine: "I think the people who come to see us here come only because they see us on television." Said Phyllis: "I think our audience is about half-and-half now. On weekdays it's the people who know us from TV, but on Saturdays and Sundays the audiences are mostly teenagers who know us only from our record hit and probably don't watch TV much."

On one phase of their video identification, however, the singing sisters found themselves emitting close three-part harmony. That was in the advantages accruing from being regularly on the Arthur Godfrey programs. Although admitting they are not now under contract to the uke-strumming headliner, they insisted their new venture does not presage a planned withdrawal from the Godfrey shows.

Want To Stay

According to Phyllis, "We know that if you have a regular showcase where people can watch you it adds to your success in whatever else you're trying to do. You become more in demand; you draw better. So we have no intention of leaving the show. Being identified with Arthur has had nothing but advantages for us."

Advantageous or not, the rigid timetable to which the McGuires must adhere to fulfill TV-radio commitments as members of the Godfrey troupe is serving at present to keep their outside activities to a minimum. A typical McGuire day, as outlined by Christine, goes something like this:

Busy Day

"We get up at 7 and have to be at the studio at 8:40. Then we rehearse and do the show. Afterward we rehearse the next day's show, and on Monday, Tuesday, and Wednesday, we rehearse the Wednesday night show. We get home at 6 and then rehearse with our arranger until 11."

Dorothy picked up the schedule from there: "We get a different day off each week, so we're planning on using weekends to take bookings. We get a long weekend about every fifth week; that is, on a week where we have Friday off, we'll have the following Monday off for the next week, so that gives us time to make personal appearances."

This tight schedule, plus the fact that the Chicago, last outpost of presentation house vaudeville in the U. S., was at the moment on the brink of abandoning stageshows, left the McGuires, they explained, with a nice, new act and only the one-niter left to concentrate on, but already they were set for Castle Farms, Cincinnati, and the Edgewater ballroom in Detroit.

As to their long-range plans, confusion reigns supreme when the subject is broached. Christine wants "to keep on having record hits." Phyllis wants "to do a movie; that's our big goal." The taciturn Dorothy tilts her head and emits only a "Welllll—"

Trying to bring order out of this chaos, Phyllis summed up like this: "We just want to do good in our field, to go as far with it as we can." And nobody said nay.

Strictly Ad Lib

NEW YORK

ONSTAGE: Harry Belafonte will be in the Paul Gregory production, *Three for Tonight* . . . The Year the Yankees Lost the Pennant will be turned into a musical with George Abbott directing and possibly Richard Adler and Jerry Ross (*The Pajama Game*) doing the score . . . Bambi Linn will dance Laurie in the film version of *Oklahoma!* She was the original Laurie at 16 . . . Frank Sinatra will be Nathan Detroit and Jean Simmons will be Miss Sarah Brown in Samuel Goldwyn's film of *Gypsy and Dolls*.

ENTERTAINMENT-IN-THE-ROUND: Maxine Sullivan is now heading the show at Briggs Cafe . . . Helen O'Connell and Bob Eberly were reunited for a date at the Rustic Cabin . . . Frank Sinatra is reported set for three weeks at the Copacabana starting Dec. 23 . . . Mary McCoy, former Buffalo school teacher who became vocalist with Sammy Kaye, has now signed a contract with Epic . . . Hildegarde scored heavily at the Cotillion Room of the Pierre hotel with new partner, Jack Whiting (who was featured last season in *Golden Apple*) . . . Nat Brandwynne is back at the Empire Room of the Waldorf-Astoria. He opened the room 24 years ago. First show headlined *Los Chavales de Espana* with Trini Reyes . . . Dan Terry will go into Birdland on Dec. 2. His Teenager, written by Gene Roland, looks like his best Columbia record so far . . . King Mozzian's band made its Meadowbrook debut Oct. 1 for three days.

JAZZ: Angel is the latest classical company to expand into the jazz field. As of present plans, they'll concentrate on European jazz . . . Coleman Hawkins replaced Charlie Parker in the Sarah Vaughan-Illinois Jacquet European tour that started Oct. 2. The tour was set for three weeks with a two-week option . . . The Herman Chittison trio has opened a new music room in the Waverly lounge of the Hotel Earle in Bessieville Village. Jimmy Shirley, the veteran jazz guitarist, and bassist John Brown complete the group . . . The Modern Jazz Quartet was so successful in its Detroit date at the Crystal lounge that the room decided to concentrate henceforth on jazz rather than r&b . . . Jo Jones worked a week with Dorothy Donegan at the Embers and claims too few jazz listeners realize how much piano the girl plays . . . Jimmy Jones has returned as Sarah Vaughan's accompanist . . . Young modern pianist Wynton Kelly, who records for Blue Note and used to work for Dinah Washington, is out of the army and has been playing at Snookie's weekends. He was recently part of a J. J. Johnson Blue Note session that also included Charlie Mingus, Kenny Clarke, and Sabu on conga drums . . . During the time Wild Bill Davison was away from Condon's to make a Boston gig, Dick Cary filled in on trumpet. George Wettling now has the regular drum chair at the club.

Mel Powell is a staff arranger at ABC and occasionally conducts there as well . . . Dorothy Kilgallen reports that Barbara Carroll married her bassist, Joe Shulman, and that Pearl Bailey turned down \$20,000 worth of night club bookings to accompany Louie Bellson on his JATP tour . . . Sidney Bechet is touring North Africa . . . Erroll Garner's bookings are set from October through April, except for a week in December and two in March. He may just rest then . . . Marian McPartland's trio is on NBC from the Hickory House Saturday nights from 11:15 to 12 p.m. . . The jazz group inside the Les Elgart band will be called *The Jazzniks*. Sign of commercial success: the Elgart band subbed for Lombardo at the Roosevelt on Columbus Day Oct. 12.

RECORDS, RADIO, AND TV: The way it looks now, Sunny Gale, burned at Victor's signing of Kay Starr, will not switch to Label "X", as the company wants, and will leave when her contract expires sometime after the first of the year. She may move to Capitol, which would make an interesting trade . . . Lena Horne may return to records via Columbia. Same label has large plans for Mahalia Jackson . . . Steve Lawrence has signed with Coral . . . Johnny Mercer, an exclusive Capitol artist will do a one-shot vocal with Les Brown on *Doodle-Dee-Dee* for Coral . . . Coral will reissue two Paul Whiteman albums of his "new sound" Ambassador orchestra following the success of the first sides done in the style of the '20s.

CHICAGO

Chico O'Farrill's group mambo it up at the Blue Note Oct. 27 for two frames. Dizzy Gillespie set for two weeks there, beginning Nov. 10 . . . Chris Connor, who was due to open Oct. 1 at the Cloister room, started two weeks later because of holdover of Sylvia Syms . . . Chez Paree has Sam Levenson and Peggy Taylor Oct. 31 for four weeks, and Nat Cole has been repacted for a May date.

Stan Kenton Festival of Modern American Jazz will play two evening shows at the Opera House Oct. 23. Also set there for Nov. 7 is the *Biggest Show of '54* with Billy Eckstine, Peggy Lee, Pete Rugolo ork, and the Drifters . . . Anita O'Day back in town at the Streamliner while Audrey Morris, who was holding down the piano spot there, moves over to Mister Kelly's along with Carol Ann Jackson.

Carol Lawrence joined the singing staff of WBBM-TV . . . Jean Carroll and Robert Maxwell come into the Palmer House Oct. 21 for a month, to be followed by Hildegarde and Jack Whiting . . . Chuck Fosters became parents of a girl last month. Mother is former vocalist Delores Marshall . . . Oriental ballroom in the Loop is opening for public dancing weekends . . . Connie Mitchell snagged the job of chirper with the Frank York band.

Phil Spitalny aggregation does two weeks at the Edgewater Beach Oct. 22, with Ted Lewis holding down the bandstand Nov. 5-21 . . . Ernie Rudy settles down in Chicago at the Aragon for two weeks starting Oct. 26, following the Billy May band and Sam Donahue . . . Nino Nanni, Teddi King, and Tito Guizar sharing the stand at the Black Orchid.

HOLLYWOOD

TELENOTINGS: Peggy King, snared solo spot on the new George Gobel NBC-TV show . . . John Scott Trotter, on his first show away from Crosby, is music director . . . Ina Ray Hutton, back from South America vacation with husband Randy Brooks, is reorganizing her all-gal ork, and will be back on TV soon via syndicated telefilms . . . Shower of Stars, the CBS entry launched with Betty Grable, Mario Lanza and Harry James, has Edgar Bergen, Sherree North and Gene Nelson coming up Oct. 28 . . . Among the new locals of interest are Kay Brown as vocal star of KNBH's *McElroy* at Sunset and Horace Heidt's new videopops, *Answers by Dancers*, which finally got under way via KCOP from Heidt's Trianon in Southgate, Calif. . . . And just to show radio's still gasing, Rosemary Clooney came up with a CBS show this season. Buddy Cole and ork supply the music.

THE JAZZ BEAT: Modern Jazz Quartet, 1954 winner in *Down Beat's* jazz critic's poll, west coasting for turn at Zardi's following Stan Getz . . . Bob Brookmeyer combo held over at The Haig into December, with Gerry Mulligan up for return date thereafter . . . Dave Pell Octet currently the off-night attraction at Californian . . . Mike Riley now op-

(Turn to Page 18)

N. Y. Philharmonic Plans Firsts For 25th Year

New York—Several firsts are scheduled for the New York Philharmonic-Symphony orchestra, now in its 25th anniversary year of broadcasting for CBS. Among features planned for coming broadcasts are the first performance by the Phil-

harmonic of the Haydn Symphony No. 96 in D Major; a performance of the Brahms *Double Concerto*, played by violinist Isaac Stern and cellist Leonard Rose, and the first American broadcast of the *Variations on a Theme by Paganini* by Boris Blacher, conducted by George Szell.

The orchestra, conducted by Dimitri Mitropoulos, opened its 25th season Oct. 10. Mitropoulos will conduct the orchestra 17 weeks, including part of the orchestra's five-week spring tour to the west coast.

Bruno Walter, marking the 32nd anniversary of his American debut, will conduct the orchestra for four weeks in November and December.

Szell, a guest conductor for eight seasons, will direct the group for four weeks in December and January. Guido Cantelli, in his fourth season as guest conductor, will direct for eight weeks in January, February, and March.

Joseph Szigeti, the first soloist to broadcast with the group on CBS on Oct. 19, 1930, will perform with the orchestra during Christmas week, playing the Mozart Violin Concerto in A Major.

The broadcasts, comprising the oldest symphonic program on the air, are heard each month by as many as 11,800,000 listeners in

this country and Canada. Its broadcasts, reports CBS, are short-waved to Hawaii and Alaska and are relayed by the Voice of America to the Far East.

JATP Gross Big In Chicago

Chicago—Jazz at the Philharmonic racked up its best gross in recent years at the Chicago Opera House Oct. 3 with the two performances hitting a fancy \$16,000 take. First early evening show was a sellout, with the second better than half-filled.

Norman Granz also is bringing in the Duke Ellington-Dave Brubeck package Oct. 24, plus a mambo revue Nov. 6—one of the few instances where the Latin American show is playing an auditorium instead of a ballroom.

And for the first time, JATP will wind up its tour with a return concert at Carnegie Hall in New York in order to show New Yorkers, says Granz, how much the show tightens up and gains gloss during its run. The second concert of the tour was played at Carnegie this year.



MEMO

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The Hollywood Beat

Scribe Caught In Center Of Filmers, A & R Scrap

By HAL HOLLY

Hollywood—You can be in this business a long time and still be amazed at how much trouble you can start with a typewriter. A while back we carried an interview in this column with a "prominent motion picture producer" who pulled the trigger on the men he feels run the record industry.

"... Your music business," he said, "is controlled by a bunch of overpaid office boys who sit in fancy offices and like to be called a&r (artist and repertoire) men ... who live on luck ... from one Doggie in the Window to the next ..."

Your reporter admits having started this by asking him, innocently enough, why genuine hit songs originate so infrequently in film musicals nowadays as compared with 10 and 15 years ago.

In recent years most of the big

songs out of Hollywood have been popular song versions of themes from the underscores of screen dramas (*Ruby*, *Limelight*, *High Noon*, *The High and the Mighty*, and others).

In the old days it wasn't unusual to have not one but sometimes three and even more big hit numbers in one film musical—for example, Gordon and Warren had *Chattanooga Choo Choo*, *Serenade in Blue*, and *Kalamazoo* in one Glenn Miller picture, *Sun Valley Serenade*, as pointed out in *Down Beat* Oct. 20.

The interview with the "promi-

Anthony Band Set In Musical

Hollywood—Ray Anthony and his band will be featured in 20th Century-Fox' upcoming musical version of *Daddy Long Legs*, which will star Fred Astaire and Leslie Caron.

It marks the first time in many years that a name band has been featured in a major musical. Starting date was not set at deadline.

nent motion picture producer" seems to have struck several chords, some not so sweet, as it was picked up in one form or another by various fellow scribes.

Only one of them, Roger Beck of the Los Angeles *Mirror*, who used much of the interview intact, showed the professional courtesy of acknowledging the source. Oddly enough, it was after that reappearance that the storm really broke.

Now, let's just set the record straight. First, because the matter seems to have caused some worry for a certain producer who, though not identified in the original article by name, has been fingered by almost everyone here as the man who made the original blast, we state that the "prominent producer" was in fact more or less of a composite of several producers and music directors at several major studios.

One we hadn't heard of in years called us and said, "Your man must have been reading my mind. It was time someone said this, because it was something that had to be said."

Forget It, Boys

And secondly—to the a&r men who seemed to feel they were being singled out for individual attack by this writer: Forget it, boys. You are overly sensitive.

Claptrap novelty songs that break into the smash hit bracket have been keeping the music business alive for years and years—from *Oh, by Jingo*, and before, right down—and we do mean down—to *Sh-Boom* and *Oop Shoop*.

STUDIO NOTES: Frank Sinatra, finishing up his co-starring stint with *Doris Day in Young at Heart* at Warner Brothers, and then into *Not as a Stranger* at Columbia, jumps from there to co-starring role with Marlon Brando in *Guys and Dolls* (and two years ago Hollywood had him written off as "washed up") ... Frankie Laine has been given a December starting date on his next (and first real starring role) at Columbia. Producer Jonie Taps still hasn't named that girl singer who will play opposite Frankie.

Flamenco guitarist Vicente Gomez set for combination acting-playing-composing assignment in MGM's *Moonfleet*, headlined by Stewart Granger and Viveca Lindfors ... Prediction: Columbia's *Eddy Duchin* biofilm, to be filmed as *Music by Duchin*, will be as successful as U.I.'s *Glenn Miller Story* one reason being that, like the Miller picture, it will have an ending with authentic, tragic impact.

ADDED NOTES: "Sitting in" for free is okay with the L.A. musicians union under some circumstances, but it cost Jimmie Huff a \$25 fine for sitting in for free with nonunion musicians ... Hollywood Chamber of Commerce and the Hollywood Ad club presented a luncheon here honoring Glenn Wallis in connection with the groundbreaking ceremonies for Capitol's 13-story circular building, but at times it seemed like the real guests of honor were the assembled disc jockeys. Speaker after speaker, including emcee Dean Martin, showered them with praise as men of great achievements and for their "great knowledge of music" (but Al Jarvis couldn't remember the name of the band on Johnny Mercer's *Strip Polka*). They all accepted the adulation with gracious modesty, but KMPC's Bill Stewart cooled 'em when his turn came to reply, by stating, "If you took away my records, I'd have the dullest show in radio."

In Case You Missed It: Elle Mae Morse on *Juke Box Jury*, commenting on a new Billy Eckstine release—"When that session was over, I'll bet Billy told the band, 'So long, fellows. I sure enjoyed working against you'."

Filmiland Up Beat

DOWN BEAT



MODERN JAZZ, just a few years ago consigned to oblivion, is now finding its way into the movies. Here's Howard Rumsey (bass) and his Lighthouse All-Stars, who kept the spark alive during the darkest days on the west coast, as they will be seen in a featured sequence in *Filmakers'* soon-to-be released *Mad at the World*, with Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell (shaking her gourds in the photo), and Karen Sharpe. Musicians are Bud Shank, alto; Stu Williamson, trumpet; Stan Levey, drums; Bob Cooper, tenor; Claude Williamson, piano (hidden), and Rumsey. They will be heard in a modified version of Rumsey's Contemporary recording of *Witch Doctor*.

Films in Review

'Star Is Born' Isn't Much But A Triumph For Judy

A Star Is Born (Judy Garland, James Mason, Jack Carson, Charles Bickford).

Hollywood—The original version of this picture, starring Janet Gaynor and Fredric March, is now a stand-by on the television circuit, so it is unlikely that there are very many persons unfamiliar with the story about an aging, alcoholic male star who sees his young wife, and discovery, rise to the pinnacle that was once his.

The new version, which has songs but happily is not a film musical in the usual definition of the term, is at least an hour too long (more than three hours' running time); the dialogue is weak and trite in many spots; the new screen play is the kind that telegraphs its punch in almost every sequence.

A Great Triumph

But for Judy Garland it marks one of the great triumphs of show business, the more so because she is in distinguished company here, particularly with the accomplished James Mason chewing his way through one of the fattest roles in his career.

On the music side, this edition of *A Star Is Born* is notable for ingenuity with which the songs and production numbers were smoothly injected into the continuity rather than for anything of extraordinary musical interest, with the exception of Judy's singing and the music settings provided for her by Warner Bros. music director, Ray Heindorf. Vocal arrangements are by Jack Cathcart and orchestrations by Skip Martin.

Of the new songs by Harold Arlen and Ira Gershwin, *The Man Who Got Away*, is already getting a fair play in several recorded versions—but only Judy's will mean anything for those who hear her do it in the film. Likely to grow with the release of the picture is *It's a New World*.

Best In Vocals

The best vocal moments are those in which Judy, as part of her *Born in a Trunk* number (by Leonard Gershe), runs through some revivals from Warners' huge, studio-owned library of standards (*Swanee*, *Melancholy Baby*, and others).

A Star Is Born is one of the closest things to "The Hollywood Story" that will ever come out of Hollywood, even unto the unne-

sary extravagance, overproduction, heavy-handed direction and over-acting.

In contrast to all of this, there is one pleasantly unpretentious little sequence featuring guitar soloist Laurindo Almeida—a pleasure both visually and musically.

But above all else, for Judy Garland, and Hollywood, it is one of the greatest comeback stories of all time, even more so than her Palace theater triumph, because more persons will see and hear her—and at her greatest.

Frankie Lester Gets Label 'X' Contract

New York—Frankie Lester, former vocalist with Buddy Morrow, has been signed by Label "X" to a contract that calls for eight sides a year, plus an album. The first sides were cut late in September and are scheduled for early release.

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COUNTERPOINT

By Nat Hentoff

This current *Counterpoint* series on the underpublicized jazz scene in certain countries in Europe and elsewhere began with a report on Germany from Jutta Hipp. After it was published, I read an article by Ernest Borneman in the English *Melody Maker*. He described a club in Frankfurt, "... a small cellar under a printing shop, at the other end of a dirty, weed-grown bomb site, where you can hear as much jazz in one night as in the whole of the rest of Germany together in a week ... Here you can hear anything from New Orleans jazz to Tristano and Mulligan music in the course of a few hours with some of the musicians taking part in both sessions.

"These boys," Borneman continued, "have developed a deep and burning conviction that you must bring the two enemy camps together or jazz will die. And they practice what they preach."

Borneman listed some of the top German musicians he heard there — trombonist Albert Mangelsdorff; his brother, Emil, alto; bassist Harry Schell; drummer Karl Sanner; trumpeter Carol Bohlander, who owns the club, and our informal correspondent, pianist Jutta Hipp.

Jutta Described

He described Jutta as "a small, pale, beautiful girl, with vast, sad eyes and a figure so fragile that you don't believe her capable of the fabulous noise she gets out of the piano. She has the air of a wraith lost in this world of wicked men and incomprehensible doings ... She sits at the piano, absolutely unmoving ... never betraying, even by the slightest movement of her shoulders, that her arms and hands are flicking about the keyboard at Tatum speed.

"When I saw her she wore a man's old checked shirt, jeans and bobby sox ... Her piano technique ran from a fiercely masculine jump style to rapid, Bud Powellish right-hand patterns ..."

I asked my frail friend, Miss Hipp, to send some added details on this Frankfurt club, the Domicile du Jazz. And here is her report:

"This hangout for all musicians who might have to play commercial music all night at their present jobs is not like the jazz cellars in Paris and is much less expensive.

Only One Of Kind

"It is also the only one like this in Germany. The owner, Carlo, who has a new book about jazz coming out ... is not trying to make money on this place. The prices are very cheap, and the musicians have the house price (or credit). I think almost everybody from the States who has hit Frankfurt has also hit the Domicile, and I remember nice jam sessions with all of them. Strangers have to buy a membership card. Not all who apply will get one in order to keep special kinds of gangs and girls out.

"Carlo and a few other musicians started the Hot-Club of Frankfurt years ago. They had clubs like this



Zoot Sims meets admirers at the Domicile du Jazz, Frankfurt.

in all the big cities during the war. Some fanatic record collectors, for example, had 100 to 200 different versions of *Dinah*.

"After the war was over, Carlo rented a cellar in some old ruins. Friends brought tables, chairs, glasses, and they started the Domicile du Jazz. The cellar moved a few years ago, and the new place is a little bigger. Everything is new but that old piano down there and the even more old piano chair.

Two-Beat Night

"Friday night is the two-beat night on which the Two-Beat-Stompers, the best German group playing old-time jazz, have their meeting and play. Two of them are dentists; another one has a big hotel with his father; one is a civil engineer; just two of them are professional musicians.

"Most old jazz groups over here are amateurs. Sometimes we (moderns) also like to play old jazz. It gives you new ideas and keeps you off that dead road, always playing the same old routines."

Jutta closed her report with a list of some of the better German jazzmen she hadn't mentioned previously:

Pianist Erich Becht ("a musician all the way through"), and from Radio Frankfurt, Heinz Schoenberger (clarinet); Gerd Huehns (guitar); Harry Schell (bass); Hans Pöchl (drums), and Carly Petry (bass clarinet).

'Arrange It Nice'

"Even though they might have to do a German tune (on the air),"

NAACP To Benefit From Dominoes Dates

New York—Billy Ward and his Dominoes will play a series of benefits for the National Association for the Advancement of Colored People, it has been announced by Mrs. Rose A. Marks, manager of the group.

said Miss Hipp, "they arrange it so nice, that it's worth listening to and sounds like jazz."

Jutta also cites the Berlin clarinetist Rolf Kuehn ("who is following Buddy DeFranco") and pianists Werner Twardy and Paul Kuhn. And Ernest Borneman adds to this list tenor Yoki Freund.

"Every year," Jutta points out, "we have a jazz festival in Frankfurt with two nights of concerts and all kinds of groups who seem to get better every year. The audience consisted of young kids the first years—kids who wanted to hear noise and make even more themselves. But if you look at the audience now, you'll be surprised to find serious people down there including professors of classical music."

Here, too, Jutta.

Musical Comedy 'Lend An Ear' Set On 'Star Shower'

Hollywood—*Lend An Ear*, the musical comedy which a few seasons ago grew from a little theater production on the west coast to a Broadway hit, has been scheduled as the second all-color *Shower of Stars* vehicle on CBS on Oct. 28.

Heading the lineup are Edgar Bergen and Charlie McCarthy and dancers Sheree North and Gene Nelson.

Charles Gaynor, who produced the original *Lend An Ear*, will act as assistant to the *Shower of Stars* producer Nat Perrin. Lud Gluskin will conduct the music, and Eugene Loring has been signed as choreographer.

Shower of Stars is the musical portion of the twin series of one-hour weekly programs sponsored every Thursday by the Chrysler Corp. The musical revues are seen every fourth week. The intervening weeks are devoted to *Climax*, a dramatic series.

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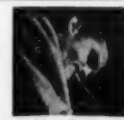
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Betty Madigan's 'Joey' Made It, But It Needed A Lot Of Push

New York—One of the longest-lived hit records of the year has been Betty Madigan's MGM minuet, *Joey*. Though *Joey* is no longer a factor on the national popularity charts after many weeks of high flying, it is still potent in the far west and southwest and, in fact, continues to get a strong number of spins all around the country.

Joey even may wind up as one of the select group of disc standards, and Betty, accordingly, may be collecting royalties on the boy for some seasons to come.

For Betty, *Joey* has been that first career lifter that all young singers work so strenuously for in this record-conscious decade. It was

only toward the end of last September that Betty signed with MGM (*Down Beat*, Dec. 2, first national story on the then unknown vocalist).

Her first two releases caused some disc jockey attention as did her television guest appearances and club dates, but it was *Joey* that has brought her asking price to \$2,500 a week.

\$50 A Night

This same Betty Madigan had been making \$50 a night on the borscht circuit the summer before she met MGM and *Joey*. So Betty's last year in show business has indicated again what a record can do for a singer's stature.

What isn't generally so clear to

the pop record buyer and fan club member is how much work it takes to bring about that first hit record, let alone how much work is expended and wasted on the thousands of records that seem to have a chance but finally do not arrive in the surtax circle.

Contrary to the prevailing myth outside the trade, the arrival of a hit—with rare exceptions—is not a matter of overnight spontaneous combustion. Even the big ones need a lot of little assists. Take the story of *Joey*. He made it, but he needed a big push.

First Turned It Down

Betty and her managers, Artie and Marty Pine, first heard *Joey* last November, about four months

before they recorded it. After first listening, they turned the tune down.

In February of this year, however, Betty was being photographed by James J. Kriegsmann, who is also a songwriter on the side. During the sitting, Kriegsmann was whistling one of his tunes; it sounded familiar to Betty, and this time she and her managers reconsidered *Joey* and agreed to include it as material for her next recording session.

Joe Lipman was the arranger and conductor on the date. Lipman is one of New York's most successful writers for and directors of pop record sessions. He and the Madigan board of strategy decided *Joey* could be done most freshly in a minuet arrangement—a Haydn-esque form that hadn't been heard in the pop field for some time.

The record was released April 9, 1954. Initial disc jockey acceptance was lukewarm. To complicate the scene, some disc jockeys preferred the other side, *And So I*

Renata Tebaldi Will Sing At Metropolitan

New York—Among European singers recently signed for the Metropolitan Opera by Rudolf Bing is Italian soprano Renata Tebaldi.

She will appear as Madeleine in several performances of the new production of Giordano's *Andrea Chenier* as well as Desdemona in *Otello* and the title roles of *Aida*, *La Traviata*, and *Tosca*.

Walked Home. Except for a few DJs, there was no marked general enthusiasm for the record. By May 1, however, the board of strategy felt there was enough potential interest to warrant a concerted push being made for the *Joey* side.

Betty by then was playing engagements in the midwest. She stopped in on all the local disc jockeys, and plays on *Joey* picked up. The publishers, (Lowell Music Co.), MGM records, and the Arthur Pine office now gathered their forces for added emphasis on a three-way promotion campaign. By the middle of June, *Joey* started to climb. This 10 weeks after its release.

Signed For Video

Betty was signed for several major TV appearances at this point, and on each one the producers and directors wanted Betty to sing *Joey*. Naturally, each TV shot helped popularize the song more.

The signs of imminent hit status for *Joey* now began to appear. For one thing, other companies started to cover the song—Margaret Whiting for Capitol and Jeri Southern for Decca. With the song steadily spiraling, Betty's office mulled each new booking offered her with the idea of covering a new territory to help promote the recording.

In the course of traveling around the country, Betty discovered an incidental but unusual phenomenon—not only the teenagers were increasingly bemused by *Joey* but the 5-12-year-old group caught on as well. The latter couldn't help its records sales much, but the mopets did aid in spreading the word among the money-bearing members of the family.

Parodies, Too

Another sign of success arrived—persons in the music business were writing and singing parodies of *Joey*. Now, finally, those indisputable final signs were there. *Joey* had made it, but not until many weeks after the side was released and not without a steady, full-scale promotion campaign by the record company, the publisher, and Betty's managers.

Currently, Betty is hoping for hit status with *That Was My Heart You Heard*. The Madigan team waited five months before releasing the record because, the brain-trusters explain, "We didn't want to hurt the progress of *Joey* which took a full three months to get warmed up and going." —nat

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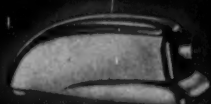
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THE HOT BOX

By George Hoefler

The first records made by the late Jimmie Lunceford's band are included in RCA's Label "X" vault original series. The Lunceford band wielded considerable influence on musicians

and arrangers without ever enjoying great popular acclaim. Lunceford's unique arrangements and a remarkable unity of ensemble performance made a deep impression on styles of playing jazz and dance music.

Gil Rodin of the old Bob Crosby band once told of an unscheduled battle of bands. The Crosby Dixielanders played against the Lunceford crew at a Cornell university prom in 1938. Both bands were hired to furnish dance music.

Rivalry Builds Up

The bands gradually built up a musical rivalry trying to outdo each other. Gil recalls the peak of the melee came when the Bobcats had a version of *Royal Garden Blues* riding out so strong the dancers had stopped to cheer them.

When they stopped playing, the Crosby boys did a double take at their instruments, unable to believe what they were hearing. Lunceford's boys across the dance floor had come in under them and by the time the Crosbyites finished, *Royal Garden* was being played with the same tension and excitement by Lunceford. Gil was impressed tremendously by the way Lunceford could play any type of tune and retain the great Lunceford ensemble power.

Harold Oxley, Jimmie's manager, kept the band on a relentless trek of one-niters and short stands across the country year in and year out. This hard, constant barnstorming work may have been a contributing factor to the premature death of the leader at 45 in July, 1947.

Kept From Fame

It certainly kept the band from obtaining the fame that long New York and Chicago engagements would have led to. The band moved so often from one town to another in the hinterlands that what fame it did get came from recordings.

Jimmie (Label "X" spells it with a "y," but Jimmie himself always wanted it "je") was born in Fulton, Miss., and attended high school in Denver, where he studied under Wilberforce J. Whiteman, father of the famed Paul.

Lunceford first was heard from as an alto sax member of George Morrison's orchestra. This orchestra played on the stage of the Empress theater in Denver about 1922 and also featured Andy Kirk on

bass horn and the late film actress, Hattie McDaniel, as vocalist.

Formed In Memphis

The first Lunceford band was formed in Memphis, Tenn., in 1925 while Jimmie was teaching music at a Memphis high school. It was called the Chickasaw Syncopators and played around Memphis until 1930.

On June 6, 1930, Lunceford's Syncopators recorded for Victor in Memphis. The two sides waxed are on the Label "X" reissue. They are *In Dat Mornin'* and *Sweet Rhythm* with Willie Smith, alto; Edwin Wilcox, piano, and Moses Allen, tuba and vocal. Although roughly played, these early sides have the tempo that inspires good solo playing.

The above two sides, originally released on the Victor label, helped to give the band the confidence to

venture toward the big time. They moved to Buffalo, N.Y., for a three-year stay and then to New York following Cab Calloway at the uptown Cotton club in 1934.

Make Records

In January, 1934, they recorded *White Heat*; *Chillen, Get Up*; *Leaving Me*, and *Jazzocracy* at Victor's New York studios. By this time Sy Oliver, Henry Wells, Joe Thomas (sax), and Jimmie Crawford were members of the band.

Chillen features a group vocal which became one of the band's specialties and has been copied to this day. *Heat* and *Jazzocracy* went over with the public as examples of the fast and furious. Jazz fans were inclined to put them down as a too mechanical type of music. However, they illustrate the Lunceford controlled tempo well.

The last recording date represented on "X" was made in March, 1934, in New York. Two of the sides cut were *Swingin' Uptown* and Sy Oliver's arrangement of *Breakfast Ball*. The distinctive work of Oliver is discernible on these early efforts.

It is worthwhile to have this early period of the great Harlem Express, as the band was nicknamed, represented on long-play.

A Killer

New York—Harper's is to publish a new murder mystery, *Vamp Till Ready*, Oct. 21 by Terry Rieman. In the cast of characters is a band called the Turk Murphy Jazz Band.

The author admits it's the same band as the San Francisco traditionalists currently traveling the east under that name. *Muskrat Ramble* is a killer.

Wallington Opens Spot With Strings

New York—George Wallington and strings, alternating with Eddie Heywood, opened the new room, the Composer, in the Park Chambers hotel.

The new room, according to the directors, received its unique name because "it is dedicated to past, present, and future composers."

Wallington is accompanied in the Composer by Joseph Cali (violin); Dave Uchitel (viola); William Eder (cello), and Clyde Lombardi (bass). Cali is a Juilliard graduate who was concert master and assistant conductor at the Roxy theater for 10 years and is also a former member of the Percy Faith orchestra.

Lombardi has studied with Anselme Fortier, played with the National Symphony orchestra, and has a solid jazz reputation. He's played with Benny Goodman and Red Norvo, among many others.

Most of Wallington's book has been arranged by Sonny Lawrence, a writer for radio, television, and club acts.

Carleton College Gets Lucas Jazz Collection

Northfield, Minn.—Dr. John S. Lucas, onetime *Beat* reviewer who wrote under the byline "Jax," has given his collection of jazz recordings to Carleton college, where he is an assistant professor of English. The collection, catalogued by artist, will be available five hours daily in one of the school's reading rooms, which will be installed with phonographs and sound system. Dr. Lucas is currently on leave from Carleton for work in Paris.

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Hi-Fi Flashes

A new magnetic tape, said to increase automatically by 50 per cent the recording and playback time of any tape recorder, is now being marketed nationally by Minnesota Mining & Manufacturing Co., St. Paul, Minn.

The new tape, "Scotch" brand "Extra-Play" magnetic tape No. 190, is thinner than ordinary recording tape, and standard size reels can carry 1½ times as much of it, thus increasing the uninterrupted playing time of a machine previously limited to 30-45 minutes, and boosting other playing times proportionately.

Key factor in 190 tape is a new, high-potency oxide which is only half as thick as standard magnetic coatings but is credited with having equivalent magnetic properties and being able actually to boost response at high frequencies.

Coupled with this high-potency oxide is a new, 30 per cent thinner backing of tough cellulose acetate, which retains the critical strength factors essential to modern recorders and produces more uniform output, with no noticeable print-through, according to the manufacturer.

The new "Extra-Play" magnetic tape No. 190 is a bright maroon in color and comes in standard quarter-inch widths on five-inch, seven-inch, 10½-inch and 14-inch reels. Tape lengths are 900, 1,800, 3,600, and 7,200 feet, respectively.

Leading the new line of Espey Manufacturing Co. high fidelity equipment are the de luxe Model 710 receiver, Model 700 tuner, and Model 501 amplifier, according to Nathan Pinsky, president.

The Model 710 is single-chassis mounted, incorporating a 12-watt Williamson-type amplifier, with an integral control panel for ease of installation. The tuner—Model 700—and the amplifier—Model 501—are designed for use together or with any other standard audio system. The 700 and 710 use limiter-discriminator circuits. The Model 501 is a 24-watt Williamson-type audio amplifier.

A new FM-AM professional tuner, Model AF-250, is now being manufactured by Regency, a division of Industrial Development Engineering Associates, Inc., Indianapolis.

The new tuner utilizes an Arm-

strong circuit with two limiters, and has separate FM and AM circuits from antenna to output. It is made of cast polystyrene over black kinkle steel with escutcheons and knobs in gold-like satin finish, measures 15½" x 7¼" x 9" and weighs 20 pounds.

Three new loudspeaker enclosures have been developed by Stephens Manufacturing Corp. specifically for outdoor use in patios and gardens, according to Robert L. Stephens, president.

The new Tru-Sonic enclosures are manufactured for installation under the eaves or against existing walls, yet are easily adaptable for indoor use in those areas where

outdoor listening is seasonal, he said.

The model 600 employs the Stephens Tru-Sonic 112FR 12-inch full range loud speaker in a bass reflex enclosure. Dimensions are 16" x 18" x 10".

The model 602 is a rear horn-loaded enclosure for use with the Tru-Sonic 122AX co-axial or 112FR 12-inch speakers. It is 29½" x 20½" x 17¼" (at the top) and 6¼" (at the bottom.)

Similar to the model 602 is the 603 except for its expanded size which enables it to house larger speakers. The 603 is designed to house the Tru-Sonic 206AX, 102FR and 101FR 15-inch loudspeakers. Dimensions are identical to the model 602 except for its 36-inch width.

Asco Sound Corp., located at 115 W. 45th St., New York, has announced a new "miniature" hi-fi component package, featuring a Bogen record player with a Bogen DB15 amplifier. Both of these are encased within a single roll-top enclosure.

Ads Would Be Factual In Never-Never Land Of Hi-Fi

By Robert Oakes Jordan

Let's take a trip to a never-never land of the future called America. This will be the same spot on the earth as it is now, and it will appear very much the same as it does now. The changes you can see will be for the most part mechanical, the other changes will be hidden from your eyes, yet will deserve investigation.

This is what I see in my mind's eye: A land peopled by giants of undisturbed calm and confidence—men who live a life based on forethought, building in goodness for those to come after them. Now I don't see just a few men doing this (I can see these few now, hereabouts) I see all men, forever building a fact, not a myth; the fact America, the myth themselves.

No More Word-Users

I see men who have forgotten the self-builders, and the word-users. Gone in the language of this land are the extra words, the catch phrases, the super, only-to-be-surpassed descriptions and the men who dreamed them once. In their

place will be a fine set of facts, accomplished facts in honesty.

Let us use high fidelity for the example, though almost any phase of our lives would do. In the never-never land an amplifier for music would simply be that, and no need to claim it more, the new amplifier for music would simply take its place. The quality would slip from the words and phrases and back to the object.

Ads More Honest

The ad effort of quality comparison would slip out of sight, and the only comparison to remain would be in function, so that a person could choose as he wished. There would be a great difference in many things, free enterprise would exist and grow in the effort of competition for competence, rather than compensation.

I write about high fidelity electronic devices, because no one can fool me with a poor one; but I can be fooled in a great many other fields. Knowing this, it gives me a sort of mean pleasure to know the ad writer of "grand" ads for the hi-fi field is conditioned by,

High Fidelity

DOWN
BEAT

Discs Are Here To Stay—Let's Take Care Of Them

By OLIVER BERLINER

Ever since my esteemed grandfather brought out the Gram-o-phone disc record and player back in 1887 (which put professional entertainment into the home for the first

time) the industry has had to weather the storm of motion pictures, radio, television, and tape. But the disc has emerged victorious, perhaps because it is the only medium which gives us the entertainment we want when we want it, and at a price we can afford.

How can we maintain the pleasure that we get from our records at a maximum? Principally, the answer is to take good care of them and the equipment that plays them. Here are a few suggestions, some do's and don'ts about records and record player handling.

Store Vertically

Records must always be stored vertically. This protects them against warpage besides making them easier to get at. Keep them out of the sun at all times, as one afternoon of sun falling upon them is enough to bend the discs beyond usability.

You may "wash" your records by gently rubbing them with a damp, lint-free cloth. And always put them back in the sleeves. This is especially important with the fine-groove records which may be ruined if rubbed against each other.

RCA's Protective Device

RCA Victor has offered the industry its new "Grave-Gard" for long-playing records. This consists of a record with a raised center and rim, with the grooved area somewhat thinner than on current LPs. Capitol records was working on a similar project but may adopt the "Grave-Gard" instead. Whereas

and subject to, the ad writers of equally "grand" ads in everything else he buys. There is no cure in this bitter pill but only hope that those who don't write the ads about high fidelity won't fully believe the ones who do.

I do know one happy thing about the land of never-never: there would be no need for columnists any more.

in the olden days the manufacturers didn't want to protect records (for this way they could sell more), today, with price and fidelity high, a different attitude must be adopted.

Except in the case of classical music, there are many advantages to the 45-rpm albums over the single multiselection LP discs. First of all, the 45's fit virtually all bookcases; secondly, you may play the selections in any sequence that suits you. In the third place, if a record is accidentally scratched, only one selection is ruined; and lastly, they are easier to hold by the edges and thus keep fingerprints off.

Maintaining Manual Player

Manual record players require very little maintenance. The motors may have one or two lubrication points, depending on their type and make. Turntable shaft wells should have sufficient oil or grease in them to preclude metal abrasion. Rubber drive pucks may have to be replaced occasionally if they get hard or develop flat spots. Make sure they spin freely on their shafts.

Record changers must be carefully handled, and guests should be instructed in their proper usage. Never force the arm and do not handle it while the changer is cycling. Make sure drive pucks are disengaged when not in use. Always handle records carefully when placing them on the changer.

Pickups do not require much attention. Make sure they swivel freely yet do not wobble at the swivel points. Remove any record dust that collects at the needle and watch out for this, as it may be a sign of needle wear, a bent needle, or excessive record wear. Diamond needles are the best for minimum needle and record wear, and cost less in the long run.

(Ed. Note: If you have further questions or subjects you would like discussed, write Oliver Berliner at Oberline, Inc., 6411 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped envelope for reply.)

THANK YOU, DOWN BEAT for the encouraging editorial comments, and the many stars your reviewers have given to the Vanguard Jazz Showcase first high fidelity jazz releases.

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Ain't She Sweet • Take Me In Your Arms • California, Here I Come • 1-12" • VRS-8502—\$4.85

In these two 12" long playing releases, we venture to say that jazz not only "goes to college" but uncorks some new ideas that will make the professors sit up and take notice. The sensational Mel Powell teams up with the tenor sax of Paul Quinichette on one trio record, and the trumpet of Ruby Braff on another trio record, both with Bobby Donaldson on drums, to really investigate the harmonic, melodic, rhythmic and supersonic stratosphere, and modern jazz takes on a new dimension.

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"BUCK MEETS RUBY" • Buck Clayton, trumpet; Ruby Braff, trumpet; Buddy Tate, tenor sax; Benny Morton, trombone; Jimmy Jones, piano; Aaron Bell, bass; Steve Jordan, guitar; Bobby Donaldson, drums • Just a Groove • Kandee • I Can't Get Started • Love Is Just Around the Corner • 1-10" • VRS-8008—\$4.00



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FRANK SERING

"BEST IN THE BAND," SAYS MERLE EVANS

Frank Sering, for nearly 20 years a Chicago theatre and concert artist and now solo trumpet with the Ringling Bros. and Barnum & Bailey Circus band, gets a high note of praise from bandmaster Merle Evans—and sounds one himself for his Buescher "400". Sering says, "It has power, range, intonation, flexibility, all the requirements to play a long, hard circus program." Have you tried a Buescher "400"?

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The Devil's Advocate

By Mason Sargeant

In general, there are two major categories of listeners to music—whether that music is classical or jazz.

There is first the listener (he is usually weakly apologetic within) who exults, "I don't know anything about music, but I know what I like." This kind of stupefying rationalization for laziness was best impaled by S. J. Perelman: "I don't know anything about medicine, but I know what I like."

Then there is the listener who, in music as in the rest of his life's activities, enjoys best what he understands most deeply and thoroughly—from a loved one to a sonata.

For this latter type of listener, may I recommend an excellent book by Gerald Moore: *Singer and Accompanist* (MacMillan, \$3.75). Moore, one of the most sensitively mature accompanists of our time, takes 50 art songs by such as Beethoven, Brahms, Debussy, Ravel, and Wolf and suggests how they can most expressively and faithfully be performed.

Ample Examples

There are ample musical examples. And Moore's characteristic wit and avoidance of record-album-cover-prose are in welcome evidence throughout. The book is of value not only for voice students and pianists but also for any intelligent listener to lieder who feels that pleasure is enhanced and enlarged by knowledge.

OFFBEAT RECORDS: Harold Faberman, the brilliant, 25-year-old percussionist with the Boston Symphony orchestra (he has, for example, the gratitude of Boston

NBC Symphony Ork Starts Anew

New York—Although the NBC Symphony orchestra disbanded earlier this year, its 92 musicians will continue to be heard. Members of the NBC Symphony orchestra have formed a permanent organization to keep the orchestra together. The orchestra will be known as the Symphony of the Air.

The musicians of the defunct NBC Symphony organized as a nonprofit membership corporation called the Symphony Foundation of America, Inc. Don Gillis, NBC producer of the orchestra's broadcasts, will act as president of the foundation.

The new orchestra plans recordings and a Carnegie hall concert this fall.

audiences for making Ravel's otherwise soporific *Bolero* a thrilling rhythmic experience) is responsible for an absorbing LP of music for percussion.

One side is Faberman's first recorded composition, *Evolution* (Boston LP 207), and the other side has, I believe, the first LP recording of Carlos Chavez' *Toccata for Percussion*.

Among the performers are other members of the Boston Symphony percussion section, and on the Faberman work, James Stagliano (horn) and Dolores Baldyga (soprano).

Belief Is Cited

It is Faberman's belief that it is long past time for someone to break down "the limited, unimaginative, and wholly inadequate writing for percussion which has been the rule rather than the exception during the whole long history of musical composition."

The Chavez work is quite superior to Faberman's, but both are inventive, well-recorded, and worth

the attention of not only every percussion student but any listener interested in fresh musical experience. The *Toccata* is an especially energizing experience and further bolsters my contention that Chavez is one of the major composers of this century.

I cannot praise too expansively the work of Tony Schwartz, an imaginatively creative tape recorder in New York City who likes to study "the folklore of the community in which I live." Folkways records has issued two LPs of his magnificently alive and diversified findings.

Street Games Disc

On 1, 2, 3 and a Zing Zing Zing (Folkways LP FP 703), Schwartz has recorded street games and songs of the children of New York City. The children were recorded on streets, sidewalks, stoops, playgrounds, back yards, churches. Among other endlessly pleasurable sections is one called *Rhythm* on which several kids polyrhythmize on chairs, benches, wastebaskets, sticks, a tissue-covered comb, an empty soft drink bottle, and a bongo drum. Sounds like a convention of Candidos.

More recently, Folkways has released a 12" collection by Schwartz, *New York 19* (Folkways LP FP 58). In that postal section of New York located in the middle of Manhattan, Schwartz has recorded various national groups singing their songs, street preachers, Jewish prayers, Puerto Rican juke box records, street musicians (including Moondog), theater barkers, auctioneers, a 52nd St. doorman pitching for a strip show, kids, street drillers and a section called "music in speech."

It is Schwartz belief that "the music in the voices of people is a source that has hardly been tapped, and yet all you have to do is listen to the people around you." Schwartz has certainly made an

Children Concerts To Open Nov. 13

New York—Thomas Scherman and the Little Orchestra society will open the seventh season of Young People's concerts in Hunter college auditorium Nov. 13. Max Leavitt will be narrator for the series.

Highlighting the season will be Maurice Ravel's opera for children, *L'Enfant et les Sortilèges* (the Child and His Dreams), to be presented by means of a shadow play, performed by ballad-singer Oscar Brand, and sung in English by a cast of eight. The Dec. 18 concert will include excerpts from Bach's Christmas oratorio.

Featured on the first program will be Lisl Weil, cartoonist, who will illustrate Offenbach's *Gaite Parisienne* with large-scale drawings in time to the music.

important beginning in proving the truth of this assertion by means of these amazingly alive recordings.

Leadbelly's Last

Folkways is also responsible for four 12" LPs (contained in two double-pocket albums, FP 241 and FP 242) called *Leadbelly's Last Sessions*. Recorded in Fred Ramsey's home in 1948, a year before Leadbelly's death, this is the definitive sound portrait of Leadbelly—his extensive repertoire of blues,

lollers, spirituals, work songs; the occasional joining in by his wife, Martha; his comments on the songs; anecdotes from his picaresque life, and his candid analyses of what the academicians would call the social history of the south. These volumes are a permanently valuable addition to our understanding of American folk music and of ourselves.

Also recommended highly is a Folkways series of three 12" volumes, each of which contains two LPs. The set is called *American Folk Music* (FP 251, 252, 253). Volume 1 contains ballads; Volume 2, social music, and Volume 3, songs. This is an anthology of 84 rerords made between 1927 and 1932.

Insight Diversified

The collection is mostly from the eastern and southeastern United States and it represents an unusually diversified insight into the nature, development, and localized depth of American folk culture.

There are informative notes to each entry, and each entry has cross-references to both the detailed index and the excellent bibliography that are at the back of the attractive booklet in the album. There is also included a continuing discography of other recordings of the selections in the set.

It's a remarkable project, and again great credit is due Moses Asch of Folkways for making major recording events like these possible.

CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (opinions for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Symphonic Standards

Disc Data	Ratings	Comments
BACH: <i>Goldberg Variations</i> . Gustav Leonhardt, harpsichordist. VANGUARD BG536, 12".	★★★★ Performance ★★★★ Recording	● Like almost all the things Vanguard has put forth on its Bach Guild label, these 30 variations have the ring of authenticity as well as sincerity. But young Leonhardt, competing with pressings by Landowska and Kirkpatrick, comes off third best.
SAINT-SAENS: <i>Carnival of the Animals</i> /HERT: <i>Disenchantment</i> . Concert Arts Orchestra, Felix Stokke. CAPITOL PM270, 12".	★★★★★ Performance ★★★★★ Recording	● Victor Aller and Harry Sukman are a so-so piano duo in the Saint-Saens, and Stokke doesn't give with a satirical bounce. The Hertz, rarely heard, is turned out with refreshing spirit.
STRAUSS: <i>Fall Ensembles</i> & <i>Rosenkavalier</i> waltzes. Philadelphia Orchestra, Eugene Ormandy. COLUMBIA AL46, 10".	★★★★ Performance ★★★ Recording	● It's difficult to believe these two evergreens were cut as recently as 1952. The performance is splendid, but the acoustics are primitive.

Symphonic Not-So-Standards

BEETHOVEN: <i>Egmont</i> music complete. Vienna State Opera Orchestra, Herman Scherchen. WESTMINSTER WL559, 12".	★★★★★ Performance ★★★★★ Recording	● About the only Egmont music of Beethoven's that you ever hear is the overture. You know what? That's about the only part worth hearing. Magda Lasso, soprano, has a try at much of the rest of it here, and she and Scherchen do nobly, but it's second-rate Ludwig.
LALO: <i>Le Roi d'Ys</i> overture, Norwegian Rhapsody, Namsos Suite. Orchestra des Concerts Lamoureux, Jean Fournet. EPIC LC9049, 12".	★★★★★ Performance ★★★★★ Recording	● An all-Lalo program, yet! First LP version of the Norwegian Rhapsody, which sings with a thrilling string tone. The Namsos suite is poor music well played. The <i>Le Roi d'Ys</i> —eh?
COPLAND: <i>Appalachian Spring</i> . Fanfare for the Common Man, <i>Billy the Kid</i> , <i>El Salon Mexico</i> . National Symphony, Howard Mitchell. WESTMINSTER WL5206, 12".	★★★★ Performance ★★★★ Recording	● There are lots more inspiring LP versions of the Billy, Spring and Mexico numbers. The <i>Fanfare</i> is a novelty—but it's also a bore. If it weren't that we trust Westminster's engineers, we'd think there was something mechanically thin about the orchestra's tone. But Westminster's fidelity is dependable. Ergo, this must be a thin-raised band.

From Cinema Soundtracks

NEWMAN & HERRMANN: Music from the film, <i>The Egyptian</i> . Hollywood Symphony and Chorus, Alfred Newman. DECCA DL9014, 12".	★★★★ Performance ★★★★ Recording	● Our star system of rating sometimes is deceptive. Newman directs with earnest efficiency the oversized music he and Bernard Herrmann fashioned for the Zouk film, and it emerges with clarity and depth of dimension. But if one hasn't seen the film it doesn't mean a lot. I haven't seen the film.
PROKOFIEFF: <i>Alexander Nevsky</i> cantata. Vienna State Opera Orchestra and chorus, Mario Rost. VANGUARD VR5451, 12".	★★★★ Performance ★★★★ Recording	● Here's a movie score which, slightly adapted, has survived more than 15 years. You need never have seen the old Eisenstein film to thrill to its pageantry, and Mario Rost makes an excellent American recording debut as he builds the climaxes skillfully.

Good Clean Fun

MR. STRAUSS COMES TO BOSTON. Boston Pops Orchestra, Arthur Fiedler. RCA VICTOR LM1809, 12".	★★★★★ Performance ★★★★★ Recording	● There are a million Johann Strauss sets on the market but this strangely named album, in memory of the master's 1872 visit to the Hub of the Universe, isn't outweighed by any. The contents are fresh, the performance sparkles, the album is pretty, the whole thing is more than delightful.
OFFENBACH: <i>Gaite Parisienne</i> /MEYERBEER: <i>Les Patineurs</i> . Boston Pops Orchestra, Arthur Fiedler. RCA VICTOR LM1817, 12".	★★★★★ Performance ★★★★★ Recording	● Technically, this is the most brilliant of the many <i>Gaite Parisienne</i> on LP, but the comp isn't all it might be. The ice-skating ballet music is played brightly, but the hi-fi emphasis is the feature of this disc.

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Popular Records

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FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interesting and musically sound sides reviewed for this issue as selected from various categories.

Glenn Miller—Limited Edition, Vol. 2 (RCA LP album LPT-6701... Second in a great series of unreleased Miller airchecks)

GOOD COMMERCIAL BETS

These are the records received for review which seem most likely to achieve excellent sales because of their broad appeal and the probability that they'll be pushed strenuously by disc jockeys.

Johnny Desmond—*Brooklyn Bridge* (Coral).....A real sleeper that could break open with airtime
Eddie Fisher—*Fanny* (RCA)....Moving already, but may not be the usual Fisher smash
Four Aces—*It's a Woman's World* (Decca).....Aces again have a pat hand
Eddy Howard—*Love Me Tonight* (MGM).....Strong contender
Kitty Kallen—*I Want You All to Myself* (Decca).....Kitty's in the midst of a hot streak
Lorry Raine—*What Would I Do?* (Dot).....Razz-ma-tazz stuff that could go
Tommy Mara—*Champagne* (MGM).....This might be the one that could shoot this youngster into best sellers
McGuire Sisters—*Muskrat Ramble* (Coral).....Gals whoop it up on *Ramble*
Mills Bros.—*Ev'ry Second Of* (Decca)....Catchy, unfinished gimmick, tune, swings out
Dinah Shore—*I Have To Tell You* (RCA)....Chirper has best ballad she's had in months
Three Suns—*Southern Star* (RCA).....A nifty repolishing of the standard, *Estrellita Del Sur*

VOCALISTS

The best-sung vocal records received for review in this issue.

Chris Dane—*Stella By Starlight/Love, You...* New Danish find is a highly capable singer
Tommy Edwards—*You Walk By/I Have That Kind of Heart* (MGM).....Tommy is at his best on *Walk*, a wonderful oldie
Delta Rhythm Boys—*Mood Indigo/Have a Hope, Have a Wish, Have a Prayer* (Decca).....Ellington standard is done well
The Four Guys of the Modernaires—*Mine/Half-Hearted Kisses* (Coral).....Guys make *Mine* theirs
Danny Kaye—*Choreography/The Best Things Happen When You're Dancing* (Decca).....First side is humorous Berlin song from *White Christmas*
Tommy Mara—*Champagne/Lonely Again* (MGM)....Mara has a fine etching with *Champagne*
McGuire Sisters—*Muskrat Ramble/Not as a Stranger* (Coral)....Gals swarm all over the oldie
Mills Bros.—*Ev'ry Second Of/You're Nobody 'Till Somebody Loves You* (Decca)....Second has a nice, infectious lyric
Frank Reardon—*Drums/My Symphony* (Coral)....Singer belts out *Symphony*, his own composition, with verve
Dinah Shore—*I Have to Tell You/Never Underestimate* (RCA)....Tell from stageplay, *Fanny* is a fine ballad
Val Valente—*Till You're Mine/That's Where You Are* (Col)...Valente, with Lanzaish phrasing, sells on both sides

EVERYBODY DANCE

The best dance band sides received for review for this issue.

Russ Carlyle—*In a Little Spanish Town/It Was Nice Knowing You* ("X")....Cute version of *Town* should become a staple in "X" catalog
Rene Touzet—*Crazy Rhythm Mambo/Nicolas* (MGM)....Powerful version of *Rhythm* that really rocks

COUNTRY & WESTERN

The best country and western sides received for review for this issue.

Tom Anderson—*Everybody's Beau/If Your Heart Had a Window* (MGM)....This release should place Tom a little higher in his climb for recognition
Elton Britt—*The Singing Hills/To You Sweetheart Aloha* (RCA)....A pretty voice with two mighty pretty sides
B. Cody-Hal (Lone) Pine—*Heart to Heart/How To Get Married* (RCA).....Hubby-and-wife team comes up with two strong sides
Allen Platt—*Standin' 'Outside Lookin' In/Chills and Fever* (MGM).....Two good country sides
King Ganam—*Kiley's Reel/Ridin' the Fiddle* (RCA).....Fiddler borrowed from label's Canadian division shows fine feeling for country dance tempos
Homer and Jethro—*Hey, There/They Were Doing the Mambo* (RCA)....The zany pair at their best
Gene O'Quin—*It's No Wonder/You Name It* (Cap.)....It'll be a *Wonder* if this one doesn't get its share of the plays
Billy Strange—*You're the Only Good Thing/I Gotta Be Gettin' Home* (Cap.).....Good Thing is just that
Bobby Wright—*Cry Baby/Little Paper Boy* (Decca).....Both sides fine material for the youngster

Spade Cooley Takes Lease On Casino Gardens Dancery

Hollywood—Bandleader Spade Cooley, who relinquished his lease on the Santa Monica ballroom last spring, is back in the dance hall business. Cooley has taken a lease on the Casino Gardens, the Ocean Park dancery which Tommy Dorsey and others have tried to revive without success since it went into a slump at the end of World War II.

The Casino is located on the same amusement pier with the Aragon, spot in which Lawrence Welk has built his extraordinary following in this territory during the last three years.

Cooley is doing his television shows from the Casino, which he started as a Saturday-night-only operation Oct. 16 with an aim of expanding to Friday-through-Sunday shortly thereafter.

Cooley started as a cowboy bandsman but for many years now he has headed a big swinging band of ace radio and studio musicians.

INSTRUMENTALS

The best pop instrumental sides received for review in this issue.

Les Baxter—*Romantic Rio/When You're in Love* (Cap).....Rio has catchy quality that could also spell big sales
Percy Faith—*The Bandit/Rainfall* (Col)....Two more good ones from Faith
Tommy Gumina—*April/Chica* (Century)....April is lovely, with sensitive Gumina accordion
Malcolm Lockyer—*On the Waterfront/Athena* (MGM)....British conductor covers these film scorings tastefully
Eddy Manson—*Heather on the Hill/Rear Window Theme* ("X").....Harmonica player does a warm job on *Heather*
Three Suns—*Southern Star/The Touch* (RCA).....Trio revive the oldie, *Estrellita Del Sur* in fine fashion
Billy Vaughn—*Joy Ride/Melody of Love* (Dot).....Ride is a catchy ricky-tick tune

THESE WILL ALSO BEAR A HEARING

The following records, also received for review, are considered of sufficient interest to Down Beat readers to merit sampling.
Rush Adams—*Love Can Make an Earthquake/It Was So Beautiful* (MGM)
Ray Anthony—*Jumbo* (West of Zanzibar)
The Barry Sisters—*Why Did You Steal My Sweetheart/Reckless and Romantic* (Cadence)
Eileen Barton—*And Then I Have to Tell You* (Coral)
Ronald Chesney—*Chick-ee Chock-ee/The Bandit* (RCA)
Disk Contino—*Yours/Ooh! M a m b o* (MGM)
Mary Dal—*Nurses Me to My Heart/Full Take You* (Cadence)
Duke Ellington—*Smile/I Give My Heart to You* (Cap)
Joe Foley—*Day in, Day Out/More Than Anyone Else* (Jubilee)
The Fontaine Sisters—*A Love Like You/Willow, Weep for Me* (Dot)
The Four Knights—*Saw Your Eyes/I Don't Wanna See You Cryin'* (Cap)
The Hilltoppers—*You Try Somebody Else/Time Waits for No One* (Dot)
Jerry Jerome—*Honey/In a Little Spanish Town* (MGM)
Juliette—*Let Me Remember/Am I Waiting My Time on You?* ("X")
Bill Kenna—*Rambler's Rag/How Come You Do Me Like You Do?* (Coral)
Art Lund with Johnny Long ork—*Who's the Guy With the Mink Bow-Tie?/Give, Give, Give* (Coral)
Jackie Paris—*French, Brother, French/Crazy Heart* (Coral)
Johnnie Ray—*Papa Loves Mambo/The Only Girl I'll Ever Love* (Col)
Jerry Vale—*Love Is a Circus/For You, My Love* (Col)
Art Wauer—*They Didn't Believe Me/While a Cigarette Was Burning* (MGM)
Gordon MacRae—*Count Your Blessings Instead of Sheep/Care Me* (Cap)

New Jazz Tour Set For Spring

New York—Count Basie, Sarah Vaughan, Lester Young, and Bill Davis will be among major jazz stars who will tour the country in a new jazz package next spring.

Entitled "Birdland Stars of 1955," the new show starts its first annual tour on Feb. 11. It will be produced by Morris Levy, one of the owners of Birdland, and will play 24 cities on its first series of one-niter dates. Erroll Garner, George Shearing, and Roy Hamilton may also join the show, but had not yet been signed at press-time.

Levy will also handle the bookings for the show.

Recitals of Chamber Music, Concerts Set

New York—The New School for Social Research announces two concert series for the fall term beginning Sept. 30, plus a chamber music workshop which also will give recitals.

Leading American composers will attend performances of their music by a group of young musicians. Many of the artists have composed works especially for the series.

THE BEST IN PACKAGED GOODS

The best albums (LPs and EPs) received for review for this issue.

Glenn Miller—*Limited Edition, Vol. 2* (Victor LPT-6701, five 12" LPs).....On the heels of the fabulously successful *Limited Edition, Vol. 1*, comes this sequel. To our ears, it listens even better. Less up-tempo swing tunes (which the Miller band never was really distinguished for) are included and more of the rich ballads he arranged so well show up. Thus the programming is much closer to what Miller used to do during an evening. This is wonderful nostalgia material and a striking example of an orchestra that played superb dance music.
George Melachrino—*Christmas in High Fidelity* (Victor LPT-6701, five 12" LPs).....Melachrino and his ork are beautifully recorded on this handsome package of holiday songs. It's a most pleasant example of background music to use for the next couple of months.
Eight tremendous tunes recorded from various of the Shore TV shows. Dinah isn't the warm singer she was some years ago, but her distinct personality comes across here, particularly on *Any Place*, which achieves real buoyancy.
Those who remember Patti in her pre-Dog-e era will welcome these two LPs. No gimmicks here, just a straightforward singing from Patti on an excellent assemblage of material. Tunes all are from the mid-'30s, and Rage does justice to them all.

Another in a series of mood music LPs by Paul, and it's just as good as the previous three. The songs are all great standards, they're played impeccably, and the Weston arrangements contain liberal splashes of tone color, and occasional melodic solos from instrumentalists. It's as good music as you'll find of this type.

Jazz Reviews

DOWN
BEAT

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Eddie Bert

Interoven; Broadway; Around Town; Kaleidoscope

Rating: ★★

A musician's LP by one of the most consistently mature trombone soloists in jazz. Eddie's recently been working with the Les Elgart and Pete Rugolo bands and before that, amassed an impressive list of big and small band credits as well as radio and TV experience. It's Eddie's blowing that makes this LP valuable, but he also has the inventive assistance of altoist Vinnie Dean, who was lead altoist with Kenton.

The capable rhythm section is composed of Duke Jordan, Art Mardigan, and Clyde Lombardi. Bert wrote *Around Town* and *Kaleidoscope*; Dean composed *Interoven*. Rating would be higher for the set if the lines of the originals were more absorbing and if they were developed more challengingly and at greater length and depth. But Bert is always worth hearing in any context. Why no album notes? (Discovery EP 20)

Canadian All Stars

Hello, Young Lovers; Takin' a Chance on Love; Billy Boy; The Things We Did Last Summer; Some Folks Do; Winniepegosia; Sincerely Yours

Rating: ★★

First four were initially released as an LP (*Down Beat*, July 28). The comment then was: "The accordion-clarinet voicing is interestingly unusual and there's a sound beat and good conception all around. I hope they record again with more challenging, less tight arrangements and with more attention to a wider range of tempos and dynamics." I would add now that hearing the first four a few more times brought no added pleasure and not a little boredom.

The new four include three originals by clarinetist Al Baculis that have the same net-like constriction of conception that infects the whole approach of the group. These men—all between 23 and 25—are too young and are potentially too good a set of musicians to have to take refuge in pat routines and voicings. This gets just barely three stars in the second hope that they'll relax more next time around and really do some more expansive blowing—and some less inhibited writing. Personnel: Baculis (clarinet); Gordie Fleming (accordion); Yvan Landry (piano); Hal Gaylor (bass); Billy Graham (drums). (Discovery LP DL 3025)

Chris Connor

I Hear Music; What Is There to Say?; Come Back to Sorrento; Why Shouldn't I?; Lullaby of Birdland; Try a Little Tenderness; All About Ronnie; Spring Is Here

Rating: ★★

The former Kenton vocalist is heard here on her first LP—and the first LP for Bethlehem Records as well. It's a winning debut for

both. Chris is excellently accompanied by Ellis Larkins (piano); Everett Barksdale (guitar), and Beverly Peer (bass). Her choice of tunes is fine, and Burt Goldblatt has photographed and designed a quietly tasteful cover.

All these assets would still have been a futile framework if Chris herself hadn't come through. She does handsomely and indicates thereby how deeply and widely she has improved since the Kenton days. Chris sings with a fine beat, and phrases like an instrument. Listen to the way she rides through a surprisingly revitalized *Sorrento* as if her voice had keys (metal as well as musical). Her chief individualizing mark is her sound—a warm, huskily full voice in the O'Day-Christy tradition but with its own immediately identifiable impact. Add to this a good sense of dynamics and an ability to convincingly feel ballad lines and lyrics as well as up tempo romps. Chris' occasionally adventurous intonation, by the way, was in unprecedented control during this session. (Bethlehem LP BCP 1001)

Duke Ellington

The New East St. Louis Toodle-O; The New Black and Tan Fantasy; The Creole Love Call; The Mooche; Mood Indigo; Sophisticated Lady; Solitude; In a Sentimental Mood; Caravan; I Let a Song Go Out of My Heart; I Let a Song Go Out of My Heart; I Let a Song Go Out of My Heart; I Let a Song Go Out of My Heart

Rating: ★★★★★

This is one of George Avakian's generally well-conceived Great Jazz Composers Series (an eagerly awaited one to come is Louis Armstrong playing selected works of W. C. Handy). The songs in this set of reissues are arranged in order of composition, but not in order of performance dates, since Avakian has chosen those performances of the tunes he considers the best in the Columbia archives regardless of when they were recorded (*The Black and Tan*, for example, is a 1938 performance). Avakian was limited, of course, since some of the best performances of some of these tunes are owned by Victor (and let's face it, *Black and Tan* without Bubba Miley is like *Cottontail* without Ben Webster. It can be good but it's not the greatest). But there was a lot of good Columbia material to choose from over the years, and the result is a valuable anthology, yet another indication of the range and perennial importance of Duke's contribution to music both as composer and leader.

The notes are detailed and of

considerable aid (except for the fluffs on *Mood Indigo* mentioned in the last issue). Of particular interest, among other reminiscing-in-tempo moments, is the Baby Cox growl vocal on this version of *The Mooche* (1928) and the wonderful *I Let a Song* (1938). The company that really has the corner on what many consider the greatest series of Ellington sides—*The Harlem Airshaft*, *Blue Serge*, *All Too Soon* period—is Victor. Perhaps this Columbia LP will propel Victor executives into issuing their answer. (Columbia 12" LP CL558)

Erroll Garner

★★★★ *Misty*
★★★★ *Exactly Like You*
Erroll's first Mercury single under the new Mercury-EmArcy contract. *Misty* is an impressionistic Erroll original—sort of like Debussy with Humphrey Bogart added. On both sides, Erroll is ably aided by Fats Heard and Wyatt Rutherford. And on both sides, Erroll exhibits the particularized brand of robust tenderness that makes him swingingly unique in the land of jazz. (Mercury 70442)

Herb Geller

★★★★ *Sleigh Ride*
★★★★ *Silver Rain*
One of the very best of the younger modern altoists in his first EmArcy single. His wife, Lorraine, is on piano, with Curtis Conner on bass and Larry Marable on drums. The usually all-too-cute *Sleigh Ride* becomes a swinging tour of inventive countryside thanks to Geller. Herb indicates his mood-setting ballad control in the lovely *Silver Rain*. The man's conception on both kinds of material is that of a strongly individual, resourcefully musical mind. (EmArcy 16016)

Benny Green

La Vie en Rose; Our Very Own; Lowland Bounce; Blues Is Green

Rating: ★★

This mystery EP lists no personnel and no recording dates. Benny is backed by rhythm and a Lucky Thompsonish tenor. Green always plays well, and plays at his best when his material is worthy of his improvisatory imagination. Accordingly, the two ballads are excellently and individually probed by Bennie. The rating goes down, however, because the two riff-tunes on the reverse have stale, all-too-familiar lines, and though Benny's solos are worth hearing, nothing much else happens. But those ballads, especially *Our*, are jazz-based romanticism of a high order. (Jubilee EP 5008)

Woody Herman

★★★★ *Men from Mars*
★★★★ *Mambo the Most*
Mars has released a handily swinging EP of two previously

released singles. *Men from Mars* was cut some time ago when Art Mardigan, Arno Marsh, and that fabulous trombone trio of Jack and Urbie Green and Carl Fontana were on the band. It's a rolling, middle tempo blues, with happy solos by Marsh, Urbie Green, Stu Williamson, Woody, and Nat Pierce. The arrangement was by Ralph Burns. The other side is the considerably more recent flagwaver, with good solos by Jack Nimetz, Cy Touff, Bill Castagnino, and Woody. Reuben McFall was the arranger. Good cover shot of Woody by Herm Leonard. (Mars MREP-A3)

Isles of Jazz

Coraline; Straw Thatch; Icefall; I'm Beginning to See the Light

Rating: ★★

A rather disappointing British jazz session directed by Mike Nevard of *The Melody Maker*. The size (and to some extent the personnel) changed with each of the four extended tunes. Most ubiquitous soloists were trumpeter Jimmy Deuchar, tenor Don Rendell, and trombonist Keith Christie. First of all, none of the three originals nor the arrangement of Duke's *Light* is particularly fresh or stimulating.

Secondly, the session seems rather tense. In the more pleasurable earlier set of British jazz on this label, *Jimmy Deuchar Showcase* (*Down Beat*, Dec. 16), there were flaws but there were areas of relaxation and easeful invention. The program on that one was also better balanced. Here Deuchar and Rendell blow with interesting conception but with an edginess of tone and with an angular rather than flowing beat that does not make for the best possible jazz. Christie, too, has a harsh tone quality.

There is good piano by Derek Smith and Ralph Dollimore and a fine solo, the highlight of the set, by pianist Dill Jones in *Coraline*. There's probably good bass throughout by Johnny Hawksworth, but it's hard to tell the way that rhythm section is recorded. It sounds like it's on the Isle of Man. Over-all recording quality is shrill and the cover is remarkably ugly. Maybe it was a chilly day in London all around when this was made. (Discovery DL 2010)

John LaPorta

Fluid Drive; Right Around Home; The Old Man's Touch; This Hectic Life; Quarto; Fringe Area

Rating: ★★★★★

This is one of the rarer events of the year. Alto-clarinetist-writer LaPorta has been heard infrequently on records as a sideman with Woody Herman (in section), Lennie Tristano, and on a couple of

Metronome all-star dates. This is his first LP to himself and he emerges as a major modern jazzman, an altoist worthy of comparison with Desmond, Konitz, Donaldson, Geller, and Shank, among the younger aspirants to Bird's mantle. John also blows some impressive clarinet here, but there's not enough to gauge his stature on that instrument as surely as one can on alto. LaPorta has a beat, tone, mastery of his instrument, and above all, mature conception that makes him a constantly absorbing pleasure to listen to.

What makes this folio particularly impressive is the quality of John's writing (all six tunes are his). For the most part, these are lines that are carefully thought out and are also organically alive, unlike too many of the sketchy "originals" that proliferate on many modern jazz record dates. LaPorta is that still unusual phenomenon: a long-term student (and teacher) of theory and composition who also has the jazz listening and playing experience that enables him to use form meaningfully in a thoroughly jazz context. In this case, the forms are relatively simple but they're sound beginnings toward further extension.

John's excellent rhythm section is composed of Eddie Shaughnessy, Wally Cirillo (his solo on *Fringe Area* is particularly indicative of his growth as a pianist), and bassist Richard Carter. Carter is a little known bassist hidden in Staten Island who plays with great warmth, full tone, and over-all soundness of musicianship that should bring him many more record dates and steadier gigs.

On trumpet is a skilled alumnus of the early Norvo, Claude Thornhill, and Goodman bands, a brilliant lead man, Louis Mucci. Mucci, now on CBS staff, has a fine clarity of tone (listen to him on the touching requiem, *The Old Man's Touch*) and impressive technique. On this LP, his function is to play the cleanly wrought lines written for him by John while the others handle the improvisation, but since Mucci has long desired to be a jazzman, it's to be hoped that on future dates, he'll acquire the confidence to blow on his own for awhile.

Except for some slight surface interference on the second and third bands, the recording quality is good. LaPorta would like eventually to package the scores of his originals with the recordings of them—a good idea that I hope Debut acts on. The first paragraph of the program notes, by the way, is a dramatically absorbing spectacle of the soul-struggle within a modest critic as he tries to restrain himself from "saying 'I told you so.'" He loses. (Debut DLP-10)

(Continued on Next Page)

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Jazz Reviews

(Jumped from Page 12)

Art Pepper

Straight Life; Deep Purple; What's New?; The Way You Look Tonight; Cinnamon; Nutmeg; Thyme Time; Art's Oregano

Rating: ★★

Art's return to records after an absence of some time is an invigoratingly welcome one. He heads here the same group with which he's been associated at the Tiffany in Los Angeles: Claude Williamson, Monte Budwig, Larry Bunker, and tenor Jack Montrose, whose writing has been showcased on a couple of recent Pacific Jazz albums. The rating is principally in tribute to Pepper who sounds better than I can recall ever having heard him before. His tone is fuller, though still pungently Bird-flavored; his beat is surer, and his conception is a good deal more confidently inventive.

Pepper's best explorations here are on *Purple* and *What's New?* His own originals (the spiced final four), are fairly intriguing but suffer from the common modern jazz

composition ailment—undernourishment of development. Rhythm section is good, and Claude Williamson solos effectively. Only major disappointment is Montrose's tenor. On the Bob Gordon Pacific Jazz set, (*Down Beat*, Aug. 25) Montrose indicated a considerable talent for creative, live-sounding jazz tenor, but here, compared with Pepper, he sounds competent enough but not nearly as sustainedly and heatedly creative in his solos. Linearly, Montrose and Pepper occasionally engage in some simple, pleasant contrapuntal play. This recording quality isn't bad but could have more presence. (Discovery DL 3023)

Dick Sutton

Avalon; Softly As in a Morning Sunrise; I'm Coming, Virginia; I Would Do Most Anything for You; Lisa; How About You?; You're Lucky to Me; Peg O' My Heart

Rating: ★★

The idea of this interesting if not wholly successful album is to present "Progressive Dixieland." Sutton writes that he aims to prove that "there is a point at which both concepts and sounds (modern and Dixieland) can come together without being out of con-

text with each other. I think this point is reached if you start with the assumption that aside from the differences in sounds, the large barrier between the two concepts is a rhythmic one."

The differences between modern jazz and Dixieland are neither so simple nor so vague as all that, but Sutton's point that for a good musician, no jazz style should necessarily be alien is a valid one. The Six (*Down Beat*, July 14) is one encouraging young group that is going far toward showing how unrigid stylistic categories can be. The Sutton band, however, does not succeed so well because its writing is less skilled and imaginative and because—with one exception—its soloists are not yet of major ability.

Trumpeter Sutton has intelligent conception but a rather thin Chet Baker-Tony Fruscella-Jon Eardley-like tone. Trombonist Rae Anderson also could spend some time on developing his tonal and conceptual possibilities. Baritone Don Sitterlex is a good front line anchor, but no Carney or Mulligan in solo. There is no piano ("it would possibly narrow," writes Sutton, the group conception toward one particular way of playing"). The bass (Mark Trail) and drums (Billy

Have A Double

New York—A recent afternoon scene at the Metropole began simply with Tony Scott, his clarinet, and his trio. Sam Most, recently back from Florida, strolled in and was invited to participate in the proceedings.

During the ensuing set, some of the standers-at-the-bar rubbed their eyes in disbelief. For one number, Most played piano behind Scott. Then the two reversed their roles for the next tune, and the seesaw continued.

An interesting sidelight to this versatility is that Scott was 1953 choice for the new star clarinet award in the *Down Beat* jazz critic's poll while Most is his 1954 successor.

De Hay) are somewhat overbalanced in the recording and come on rather too heavily anyway. They are, in short, far from the swingiest rhythm team I've ever heard. The one soloist of real distinction in tone, ideas, and beat is soprano saxist Steve Lacy (he also doubles on clarinet). Here is a young musician of already marked

ability who could become an important jazz voice. Listen, for one example, to what he can do to such a tired girl as *Peg O' My Heart*.

The writing is a strange mixture of commonplaces in various idioms—Hackett-like Dixieland, swing, and Mulliganish modern. It's pleasant enough, but there's no particular freshness of arranging approach, and even eclecticism can be at least partially creative. But it's a good try, and I hope there'll be more, especially by Mr. Lacy (Jaguar LP JP 802)

Teddy Wilson

Air Mail Special; Night and Day; Nice Work If You Can Get It; Cheek to Cheek; East of the Sun; Autumn in New York; Isn't It Romantic?; You Go to My Head

Rating: ★★

This is called *Soft Moods* with Teddy Wilson. Except for his solo performance on *You Go to My Head*, Teddy is accompanied on his second Clef recital by Arvell Shaw and J. C. Heard. The notes hit upon light words that best characterize Teddy's playing: "... calm ... reflective ... logical ... feeling ... taste ... and he swings." These records are further demonstrations of Teddy's assured stature as one of the perennially fresh jazz classicists. (Clef LP MG C-156)

Key Starr To Victor, Guaranteed \$50,000

New York—On Jan. 1, Key Starr will switch her record affiliation from Capitol to Victor. The new contract gives Key a minimum guarantee of \$50,000 a year, plus other guarantees that would raise the price to more than \$60,000 a year. The contract is for five years with an option for five years more.

Rita Robbins, Victor's newest c&w artist, is receiving one of the biggest promotional drives given a new artist. She is a recent import to Nashville, coming from Miami.

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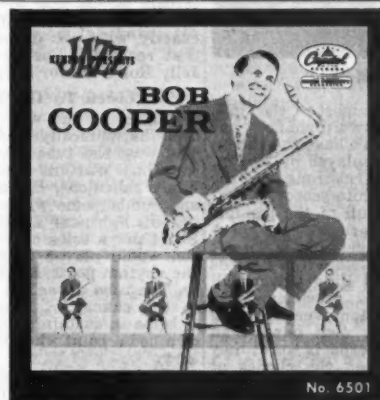


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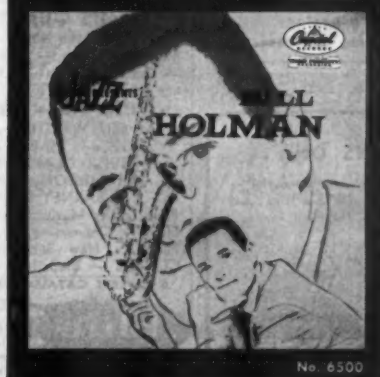
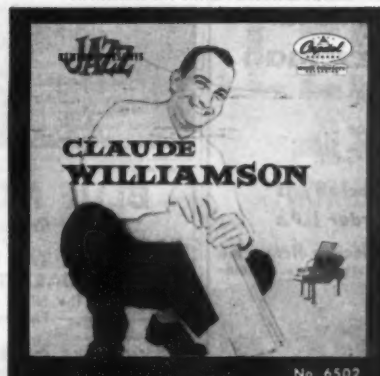
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Our Music Fits Our Personalities—Turk

New York—The first eastern trek of Turk Murphy and his San Francisco band (trombone, clarinet, banjo, piano, and tuba-trumpet) is a success. The Dixieland revivalists, who sustain such cradles of Americana as Childs Paramount in New York and the Savoy in Boston, have been greeting Murphy and his music with the kind of beer-buying enthusiasm that gladdens inn keepers and indicates Murphy will be an annual event along the eastern seaboard.

A few crusty dissidents remain, however, who question not only whether Murphy's band plays jazz but whether it plays music in anything but the most generous definition of the term.

Murphy is remarkably patient with these dour heathens, and he consistently retains his even, amiable temper while trying to convince the opposition of his genuine enthusiasm for and belief in the music he plays.

Fits Personalities

"I hear and recognize musicianship in all fields," asserts Murphy, "and I appreciate good musicians, no matter in what idiom they play. But the music we prefer to play is the music that best fits our own personalities, and a man's work should be what makes him happy."

"Also, I don't want the work of people like Jelly Roll Morton, Richard M. Jones, and similar major creators to be forgotten, and I think our band is helping to perpetuate their work. Out of the 290 tunes in our book, for example, 30 to 35 are by Jelly Roll."

"It's true that Jelly Roll has left us records on which he can be heard himself, but there is a certain substance to a live performance that records cannot contain. And furthermore, it isn't that we copy him exactly. We use our own individual attempts to routine his compositions, and we play them as best as we can within the bounds of our individual and collective musicianship."

Another Reason

"Another reason," continued Murphy, "that we prefer to remain in this idiom is that one of our main purposes is to play dance music. Our book, furthermore, is not only composed of Jelly Roll and other early tunes but some of our own as well, and all of them, we hope, make for a pleasant evening of dancing that will make everybody happy."

"That, too, is the reason we play some barroom ballads, gamblers' ballads, and rounders' tunes. We want to hold the interest of an audience and keep them happy. We don't try to make tear jerkers out of those last kinds of song. We try to play them as jazz. I like a varied book. I can't see playing the same few tunes day in and day out."

"I also want to make clear that in our playing we don't follow the white school of jazz at all. We go back quite far; we base our start on the music played in New Orleans during the Storyville period and in Chicago in the '20s by the New Orleans musicians who moved up north. Some of our tunes, by the way, date back even further—we use some material from the 1870s and '80s that suits our purpose."

What They Don't Like

"Examples of the white school we don't like would be, let's say, the New Orleans Rhythm Kings or the Memphis Five. I don't care for the tunes they played or the way



Turk Murphy

they played them most of the time. I hate to use the word shallow, but their music doesn't have the excitement of the jazz played by Morton and Oliver and Armstrong, and the playing of the white school of that period was too full of the popular clichés of that period."

"As a result, their music doesn't sound fresh now while the records of Jelly Roll and King Oliver still do sound fresh. Musicians like Oliver and Morton were playing more from their own mind than their white counterparts were; they weren't relying on the clichés of the period."

"Let me point out," said Murphy, a former dance band arranger and writer-conductor for show acts, "that playing in this idiom as of 1954 requires a great deal of musicianship."

Mentions No Names

"I don't want to mention names, but some of the other bands who claim to be dedicated to this idiom narrow themselves by not learning theory and basic harmony. As a result, their conception is musically narrow. Almost everyone in my band, unlike some other bands in this style, has studied basic theory and harmony and all of us have had years of seasoning with many

PERSPECTIVES

By Ralph J. Gleason

The Stan Kenton Festival of Modern American Jazz hit the San Francisco territory the first week of its tour, and the first thing that struck the audiences is that the show is almost as long as its title.

Last February's Kenton festival was a bigger draw than this one, primarily because the current one lacks a strong attraction for the Negro audience.

In areas like Oakland it is impossible to score with a concert unless you draw a mixed audience on at least a 60-40 basis. Advance

different types of music (*The Hot Box*, Sept. 8).

"We play quite a heavy library, and a lot of our tunes have complicated routines of two, three, and four strains. To sing and play these for someone who couldn't read, just so that he could learn them by ear, would be endless."

"Furthermore," Murphy continued, "the band does not play very simple harmonies either. One guy—he's no longer with us—used to scream at us not to change the chord on every beat. And yet that's exactly what we do on the tunes that require it—as on sections of Jelly Roll's *Doctor Jazz*."

'Listen To The Tuba'

"Listen to the way we use the tuba harmonically and otherwise. The way the tuba was played in the (Lu) Watters' band was absolutely ridiculous. It was top-heavy and cumbersome without any feeling of lightness at all. But Bob Short plays solos on it like a person would play a trumpet and in the rhythm parts, he plays it lightly. The tuba as we use it also adds to the change of harmonies, and it helps in sustaining notes as sort of a pedal point when that is necessary."

"There are, you see, no instruments in the band that do not change when the harmony does. There is no dead sound. I don't like dead sounds. I had a drummer once who tuned his drums to G all the time. He'd been doing it for 40 years. Well, if you're playing in G flat and the drummer stays in G."

Murphy paused and concluded, with a wry grin, "You know Everett Farcy (trumpet) is 22. I'm 38, Bob Helm (clarinet) is 39, and Wally Rose (piano) is 49. Everett was 8 years old when the Lu Watters Yerba Buena band opened in San Francisco. So Everett actually represents the second generation of San Francisco jazz. Makes me feel ancient."

ticket sale was slow for the show which poses the question of whether or not the kids have the money to come out in great number any more for these packages.

May Be Settled

This may be settled when Jazz at the Philharmonic plays here next month at a \$4.50 top and a \$2.50 bottom—the highest scales ever seen hereabouts for anything of this nature.

The festival show itself had some interesting points. To begin with, although the Kenton band was green and there were entirely too many numbers by it in contrast to the rest of the show, it might turn out to be the best Stan has ever had.

There are two excellent trumpet soloists in Sam Noto and Herb Pomeroy; five good sax soloists in Boot Musulli, Bill Holman, Lennie Neihaus, Charlie Mariano, and Jack Montrose, and a trombone section headed by Frank Rosolino and Bob Fitzpatrick.

The new drummer, Mel Lewis, from the Ray Anthony band, is a departure from the usual Kenton percussionists and might give the band more swing than it has had since the days of Shelly Manne.

Band High Spot

The high spot of the band's performance is a two-alto session between Neihaus and Mariano on Bill Russo's *Improvisations*. Neihaus is going to be a major name in the jazz field as a result of this tour and the current release of his first Contemporary LP. He is a very impressive musician and is displayed to the best advantage of anyone on this show.

The Charlie Ventura group is one of the best audience pleasers on the bill with Mary Ann McCall doing a really fine version of *Detour Ahead*. This tour cannot help but boost her stock.

The Art Tatum trio gets a surprisingly good reception. Surprisingly because these audiences look for more excitement than is found in a piano and rhythm group. This same excitement-searching hurts

Ballroom Ops Ask Leaders To Convention

Chicago—In an absolute reversal of its former stand, the National Association of Ballroom Operators, threw open its convention last month to orchestra leaders, band managers, and booking offices and asked for suggestions on how to improve the dance band business. What resulted was the best convention that the ballroom operators have ever had—and the adoption of many of the suggestions.

Tom Archer, re-elected president of NBOA, sparked the friendly free-for-all which brought out suggestions for better public address systems, piano tuning, dance tempos, and new and more-up-to-date methods of dance promotion. Les Brown and Woody Herman were particularly articulate, along with other leaders such as Eddy Howard, Leo Peepers, Fred Dale, Larry Faith, Whoopee John, Dan Belloc, Leo Greco, Carl Hughes, Harold Loeffelmacher, and several more. In addition, band managers voicing their opinions included Abe Turehen of Woody Herman's band; Fred Benson, and Ray Anthony.

Other suggestions included a more intensive promotional push with disc jockeys, asking them to play more band music and to promote the entire dance band business.

The rest of last year's officers, along with Archer, also were re-elected—Alice Hendricks, Indianapolis Roof, Indianapolis, vice president; Joe Malec, Peony Park, Omaha, treasurer, and Kirk Hayes, Ali Baba, Oakland, Calif., secretary. New board of directors members are John Dineen, Casino, Hampton Beach, N. H., and Carl Braun, Commodore, Lowell, Mass.

the presentation of the Shorty Rogers Giants, one of the most musical of all the groups on the show but lacking in the hysteria-inducing elements the crowd loves.

If the jazz circuit survives this fall's concert schedule, it looks as if it is a permanent thing. This Kenton festival did about 20 percent less business than last February's but still came out in the black. It might indicate the level.

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No 5's From Dan Terry; Woody Gets 'Big Fat 4'

Dan Terry is the young trumpet player and bandleader whose *Teen Age Dance Session* LP (actually a collection of original instrumentals by Gene Roland) appeared on Columbia a while ago.

Recently he gave up his California residential status to come to New York and organize an eastern band, which at this writing is due to open soon at Birdland.

In keeping with the usual procedure, he was told nothing whatever about the records played, either before or during the interview.

The Records

1. *Bill Holman-Octet, Cousin Jack* (Capitol). Don Fagerquist, trumpet. Holman, tenor & arr.; Stan Levey, drums.

This is a very interesting group.

Was that Conte Candoli on trumpet? Sure sounded like him. I liked the trumpet very much; tenor was interesting, but I liked the scoring particularly. A real nice modern thing that possibly Bill Holman might write. I liked the drummer very much, too; sounds like the kind of things that Shelly and those guys are doing out on the coast. Is it a west coast group? Sounds like it. I liked the way it swung; I'd give it three.

2. *Med Flory, No Thanks* (EmArcy). Arr. Al Cohn.

That's the Med Flory band. I, of course, am partial to big bands, more so than small groups. There are a lot of things that I like about this and a lot that I don't particularly enjoy. For one, the alto solo-



Dan Terry

ist, who I believe is Med—you know where they had that cute alto break there—I thought that thing should have continued over the riff. It would have built more excitement.

The arrangement sounded a little disjointed. The engineering is very poor, and the band didn't get a clean showing. It gets logey at times, and it was overarranged in spots; it swings easy, but somehow they're trying too hard. No great feeling of climax. Give it two.

3. *Perez Prado, Skokines* (Victor).

Well, it's Perez Prado. I'm really disappointed. With the many mambo things that are coming out, it's getting hard to distinguish who is who. You can usually tell Perez by that "ooh!" The alto here reminded me of that whining Dick Stabile style. I don't think it swings. I'd rate it very poorly, I'm afraid. One star. What is the tune?

4. *Freddy Martin, Somebody Goofed* (Victor).

Yes, somebody goofed when they recorded that tune. I just don't go for this type of thing. With all of the wonderful songs walking up and down Broadway and up and down Vine Street, I can't understand how a piece of material like this can get on a record.

I suppose this is what they call a commercial piece of material, and it's liable to move out, but this isn't the kind of thing that I would do, and a wouldn't even rate it, musically. It sounds like something that might be—but even this guy has done some wonderful things, I don't think it could be—

Merc Adds Morrow, Farrell, Loses Palmer

Chicago—Mercury Records gained and lost a band within the last month. Added to the roster was Buddy Morrow, who left RCA Victor, and lost was Jimmy Palmer, who switched to RCA's subsidiary company, Label "X".

Bill Farrell, the *You've Changed* singer last waxed by MGM, also has been added by Mercury. He'll be handled by Martha Glaser, Erroll Garner's manager.

like Freddy Martin. It couldn't be, though—is it? No stars.

5. *Oscar Pettiford, The Poodium at Falcon's Lair* (Debut). Julius Watkins, French horn.

I'm really lost. Could this be Don Elliott's group? I'm not too impressed by a lot of what went on. It sounded like a lot of jazz records that are being made today—they get into a studio and push a lot of things through... perhaps if the recording quality were better it would have helped a lot.

It's a shame that they spend so much energy on putting something into it and then lose it in the recording—which was so much better, for instance, on the first thing we heard. I don't know whether my ears are particularly sensitive or something, but I felt pangs of intonation all the way through... where the group was playing the unison riff thing—which is just another riff.

The horn was the most interesting thing on the entire record. Who was it? I'll give it two.

6. *Pete Rugolo, Razzar* (Columbia). Comp. Khechaturian, arr. Rugolo. Milt Bernhart, trombone.

I liked it. The arrangement has a nice mood; scoring was interesting. Trombone was excellent. I haven't the slightest idea who it was; I'd give it a three-star rating. They set out with a definite pattern and get some wonderful voicing and great woodwind effects throughout.

It's a very familiar melody; it's something old warmed over, obviously. Is it from a classical thing? Four stars.

7. *Buddy DeFranco, Pyramid* (Clef). Arr. DeFranco.

Is it a new band? ... I liked the clarinetist very much. The whole thing didn't excite me too much; it's a good band record, but

Hormel Heir Seized On Marijuana Count

Hollywood — Geordie Hormel, piano-playing heir to the Hormel meat packing interests who has been appearing with a trio in a Beverly Hills restaurant, was arrested at his home here after returning from the job. Police said they found marijuana cigarettes "hidden under the sun visor of his car."

Hormel denied knowledge of the marijuana, saying he never had smoked it. He was released on bail pending arraignment, at which time his attorney, Bentley Harris, said Hormel will plead not guilty and ask for a jury trial.

I didn't like the changeover from beguine to the... swinging back in again; didn't grab a feeling, for me.

An average side; three, I guess. The clarinet sounded like a couple of people; I'd rather not guess.

8. *Duke Ellington, Isle of Capri* (Capitol).

I particularly like the beginning of this thing; it gets a nice feeling. Gets a little heavy in the middle, but, for the type thing it is, I guess I'd rate it four. They took a piece of material with a definite purpose in mind, and created a thing that meant something out of it.

9. *Willis Conover, One for Kenny* (Bruno). Joe Timer, drums & arr.

I think this is the Willis Conover band, right? From the House of Sounds, Washington, D. C. I'm familiar with this band, because I was interested when I heard about the beginning of this project a couple of years ago.

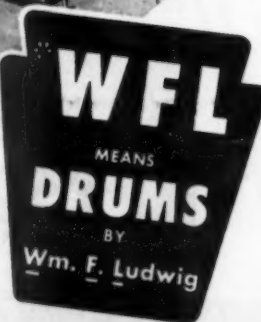
I like the band. Of course, I've been educated to think along dance orchestra lines, since I fall into that category myself. I'm wondering whether this would make a good dance band; I'd be very interested to hear some of the things they do ballad-wise.

But I think it has a lot of excitement, and I enjoy the soloists, every one of them. They're all capable men with good, original ideas. The writing seems greatly influenced by the Woody Herman arrangers. Whoever is writing for this band either has written for Woody or is a great fan of his.

The drummer I like extremely well; he kicks the band just beautifully. It swings, too; I think it rates a nice big fat four. We should have more things like this.



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Country & Western

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BEAT

Hamblen Tells How Old House In Sierras Resulted In A Song

By BEA TERRY

When a cowboy writes a song that hits in rhythm and blues, pop and his own country and western fields—it's unusual, to say the least. In recent years it has become an ordinary occurrence for a cowboy to write a song, record it, and make it a hit in his own niche with the song being snapped up later and recorded pop-wise. But the way Stuart Hamblen's songs make it, we have a new story.

Betsy Ross Says...

By Betsy Ross

Staging Star WLS
National Barn Dance

Hi, folks. Last week was like old home week at the WLS National Barn Dance. It was kind of distressing, though. There I was, hundreds of people standin' all around, flash-bulbs-a-poppin' on all sides. I thought I was really doin' all right—until I looked up and saw that handsome Rex Allen standin' behind me.

Seriously, though, he is a wonderful person as well as bein' a top western singer. Y'know, he got a gold record for sellin' a million copies of *Crying in the Chapel*.

You know, Red Blanchard told Rex he lived for a while in a place in Mississippi where it was so wet that he started growin' water cress instead of hair, his houn' dogs hunted catfish, the chickens grew web-feet, bullfrogs roosted on the head of his bed, his wife got water on the knee. But when he started catchin' blue-gills in the livin' room mouse trap, he figured it was time to move on. Is that why you came to Chicago, Red?

These western stars travel all over. Patsy Montana says there is a valley out in California that is so narrow that the dogs have to wag their tails up and down. And she said there's a place in West Virginia where the hills are so close you have to lie down on your back and look up to see out. I'd say that's cuttin' it pretty thin.

Tiny Stokes (he sings those wonderful ballads for *Captain Stubby* and the *Buccaneers*) and I were talkin' about the hurricanes they've been havin' over east.

"That's nothin'," Tiny said. "When I was livin' down in Texas, a cyclone came along, blew an oil well inside out, and left it stickin' a thousand feet in the air. I cut it down, sawed it off into three-foot sections, and sold 'em for postholes." That's a lot of hot air, even for Texas, Tiny. Well so long, folks, and remember you don't have to hang from a tree to be a nut.

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Hamblen and a buddy, whom he identified only as Hardrock, were hunting for mountain lions in the Sierras about four years ago. There they found an old house, almost



Stuart Hamblen

hidden from view in trees and shrubs.

They walked up to the house from their horses and were greeted by the mournful whine of a dog. The dog was on the ramshackled porch, almost dead of starvation. Hamblen felt the presence of death when he saw the dog, and upon entering the house, they found a little old prospector dead on a cot.

Back on their horses, they set out to notify the authorities. Hardrock turned to Hamblen saying, "I'll bet you'll write a song about this." While riding along, Hamblen wrote the lyrics to *This Old House*. This was four years ago. Hamblen, not too enthusiastic about the song because of the sad scene that prompted it, tucked the lyrics away and forgot about it.

As a result of visiting with operators at the recent jukebox convention, Hamblen said he got a better idea of what the public was hearing and decided to go through all his songs and see if he could come up with something that had a good beat.

He found the forgotten lyrics to

True C&W Music Called Key To Return Of Hits

This is the second of two articles on reasons for the current decline in country and western music sales.

By NELSON KING

Cincinnati—There is a second cry within the ranks of country and western music associates. It deplores the fact that there have not been the deserved number of c&w records in the last few months. Let's face the great big, bare truth, gentlemen. We got on this particular wagon through a fluke. A fluke universally recognized immediately as the throwaway side of Patti Page's *Boogie Woogie Santa Claus*. That fluke had a title, too—*Tennessee Waltz*.

And then along came another once-in-a-lifetime long shot.

Hank Williams belongs with the great songwriters of all times. Instead of discouraging those who would attempt to follow in his footsteps, Williams writing ability should serve as a goal toward which determined and dedicated country music writers should strive.

How We Made It

We in the c&w field got into the pop music business by virtue of the fact that we gave the pop a&r men true country songs, written originally for country audience acceptance. The feeling and sincerity that goes into the making of a good country tune was there, and this is the only factor which gained acclaim for pop coverage of country tunes.

Suddenly the publishers became aware of the fact that a big pop cover on one of their country copyrights could mean much more in dollars and cents from the sale of sheet music, orchestrations, and performance rights on the network television and radio shows. This has been the great detrimental force in today's country music situation.

B. W. (before Williams), when a country song was offered to a publisher or an a&r man, the immediate question arose—what country artists could best do this material?

But now the picture has changed. Upon receiving a new piece of

This Old House. Before the day was over, he had the tune and made arrangements to record it.

The rest you know... the Rosemary Clooney record, the ones by Sister Rosetta Tharpe. Rex Allen, Tex Williams, the Jordanaires.

Hamblen is the first writer to put two songs with religious themes in the hit bracket. The other, *It's No Secret What God Can Do*, rode the charts for many months, has been recorded in 30 countries and has sold more than 2,000,000 copies of sheet music.

material now, the question of acceptance usually hangs upon this thought—what country artist can best do this song to influence a pop cover of the material? Country music for pop's sake; not country music for country music's sake.

When we as an industry begin once again to think only of our part in the American music scene, then we will become an outstanding color again in the American music picture.

Once again we must begin to think about what good records can be made by country music artists using true, country material. We've got to stop acting as crystal gazers for Mitch Miller, Percy Faith, and the other fine pop a&r men, who, heaven only knows, are busy enough worrying about the Comos, the Bennetts, the Pages, and other outstanding pop artists.

When we can clear up our own current muddled attitude toward the ills of the country music busi-

Top Tunes C&W

1. Hank Snow—I Don't Hurt Anymore (RCA)
2. Kitty Wells—Red Foley—One by One (Decca)
3. Stuart Hamblen—This Old House (RCA)
4. Tommy Collins—Watcha Gonna Do Now? (Cap)
5. Webb Pierce—Even Tho (Decca)

- Most Promising
1. Eddy Arnold—This Is the Thanks I Get (RCA)
 2. Jimmy & Johnny—If You Don't, Somebody Else Will (Chess)
 3. Hank Thompson—The New Green Light (Cap)
 4. Ferlin Huskey—Drunken Driver (Cap)
 5. Ernest Tubb—Two Glasses, Joe (Decca)

Disc jockeys reporting this issue are Randy Blake, WJJD, Chicago; Tom Edwards, WERE, Cleveland; Happy Ison, WROZ, Orlando, Fla.; Nelson King, WCKY, Cincinnati; Johnny Rion, KSTL, St. Louis; Smokey Smith, KRNT, Des Moines, Iowa; Dal Stallard, KCMO, Kansas City, Mo., and Jim Wilson, WHOO, Orlando, Fla.

ness, we feel sure that the Millers and Faiths again will incline toward the acceptance of music that once gave them million sellers.

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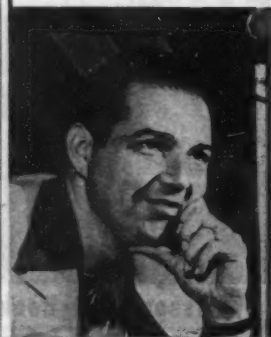
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Town And Country Music

By Bea Terry

Hollywood — Roy Rogers and Dale Evans, appearing at Madison Square Garden in New York, guested on the *What's My Line* televiewer Sept. 26 . . . Rumor has it that a new "Opry-type show" soon will be originating from the El Monte Legion stadium in El Monte, Calif., featuring local and eastern artists . . . Capitol's Molly Bee is seen and heard afternoons, Monday through Friday on the *Pinky Lee Show* on NBC-TV.

Recent guests on *Town Hall Party* from Compton, Calif., were Jimmy Wakely and the Dreamers on Sept. 25, Little Jimmy Boyd, Sandy and Imogene Coker, plus the Rangers from Texas Oct. 1-2 with Bob Wills and the Texas Playboys Oct. 8-9 . . . Hank Thompson has recut two of his songs that have been his most requested numbers, *Green Light* now tagged *The New Green Light* / *A Lonely Heart Knows*. These were two of his first releases after becoming a record-

Armstrong

(Jumped from Page 1)

turn with the smallest switch I could find.

Here is a similar passage from a letter personally typed by Louis to this writer:

Another cute moment in new Orleans nowadays when we play

ing artist . . . Tim Spencer and his wife, Velma, returned from New York where they caught performances by the Sons of the Pioneers and Roy Rogers and Dale Evans at the rodeo. Spencer led the singing Pioneers for many years.

Lefty Frizzell set by Americana Corp., for a tour beginning Oct. 8 in Corpus Christi, Texas, with Ernest Tubb and other series with *The Red Foley Show* which starts Nov. 8 in Denver. Tommy Collins also joins the Foley show at that time . . . Terry Fell and Freddie Hart working a series of dates in northern California which started Oct. 1 . . . Jimmie Davis recently completed a tour in Arizona and California booked by RPM Enterprises.

there is my Grandma Mrs Josephine Armstrong . . . She'll dig me no matter when I come to town . . . And the night of the dance you can see her sitting right up on the bandstand with me and the rest of my crew and reeling and rockin and just enjoying that fine music we usually lay under her belt . . . Everybody in town knows her . . . Shes the grandma whom I lived with for a long time when I was real young . . . When I used to get unruly grandma would send me out into the back yard and dig that great big willow tree and have me to pull the switch off of there in which I'm to be whipped with . . . And man I'd try to find the smallest switch that I could . . . ha . . . ha . . .

Surely the improving, rewriting, and editing added nothing but a superfluous coat of whitewash to Satchmo's grammar and punctuation. Since the present book is the first of a series (it's only 240 small pages and ends at 1922) it is to be hoped that the real Louis may be left comparatively unmangled in future volumes. Meanwhile, merely by virtue of its subject matter and the fact that this is the authorized version, *Satchmo* is a must for jazz historians.

—Len

Nashville Notes

By BILL MORGAN

Smiling Eddie Hill, one of the top disc jockeys in the country, has returned to Nashville after a 10-day appearance in Wichita, Kan. Hill emceed the Wichita Centennial, and

present on the show were many of the country's top stars in the pop and folk fields . . . Hank Thompson brings out a new version of one of his biggest hits, *Green Light*, but with a more up-to-date style, called *New Green Light*.

There's an old saying that if you could pick a hit before it's recorded, you'd be able to make a million your first year. So, now up comes Marty Robbins with a word of advice for all entertainers. When a songwriter approaches you with a song and guarantees you that it will be a hit, ask him just how much money he can give you in advance, say \$5,000, because he won't lose anything if he knows it's going to be a hit. Marty says that usually stops them cold in their tracks.

Tex Ritter will appear in a world championship rodeo to be held in Nashville Oct. 13 through 16. Show is being promoted by

local TV favorite, Rough and Ready . . . George Morgan has recorded the beautiful *Whither Thou Goest* for Columbia. Backing Morgan up are the beautifully blended voices of the Anita Kerr Singers . . . Although many publishers turned their song down, Jimmy and Johnny are enjoying huge success with their Chess recording of *If You Don't, Somebody Else Will*. Tune has already been cut by six artists and is showing well all over.

Cpl. Faron Young will be out of the Army and back on the Opry come November . . . As we stated before, Hubert Long has quit Webb Pierce to devote all of his time to Faron . . . Incidentally, Hubert has just returned to Nashville after a well earned two-week vacation in Louisiana and Texas . . . Salty Holmes and Mattie O'Neal have taken over the Newman Brothers' ranch in Columbus, Ohio, and are bringing in top names in the country field . . . Carl Smith's latest hit, *If You Saw Her Through My Eyes, You'd See Her Differently*, penned by Danny Dill, has been barred at WSM.

As a preliminary to a possible entry into network video, 90 minutes of the *Ozark Jubilee* is now being telecast by Springfield's KYTV. The 60,000-watt station is well received in wide areas of Missouri, Kansas, Arkansas, and Oklahoma . . . Two more popular young recording artists have announced that they will permanently headquarter at the Crossroads: They are newly signed Decca singer Arlie Duff, whose *Y'all Come* seems destined to become a great standard, and Columbia's Billy Walker, the *Thank You for Calling* boy. Both will appear regularly on Radiozark's Saturday night *Jubilee* and will book through Springfield's Top Talent.

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Strictly Ad Lib

(Jumped from Page 3)

erator of the Midway, sipping spot out Pasadena way. Has Nappy Lamare and two-beat troupe holding forth on Friday-through-Sunday sessions . . . and the refurbished Oasis is back in the keyspots with a bang—Perez Prado, fresh from eastern triumphs, into the Western Ave. hotspot Sept. 30 for a three-weeker at \$4,000 per. More than any band has taken out of any local spot in years.

SAN FRANCISCO—Harry Babson in town briefly plugging his Nocturne LPs with local disc jockeys and trying to set up a local appearance of his group . . . Louis Armstrong's book *My Life in New Orleans*, comes out the day he opens at the Downtown Club, and Joe Glaser is flying out for the special press party . . . Singer Claire Austin, who has been in semi-retirement for a couple of years, took over at the Tin Angel for the Bob Scooby crew while they went back to the Blue Note for their first Chicago appearance. Pianist Ernie Lewis joined the group for the trip and Bob Mielke's Dixieland band will back Claire at the Tin Angel while they're gone.

The El Dorado Jazz Band with Jim Leigh, trombone; Dan Ruedger, banjo; Jim Borkenhagen, trumpet; Pete Fay, piano and Rowland Working, clarinet, took over on weekends for the Turk Murphy group now in the east . . . Freddie Crewes is playing intermission piano . . . Pianist Glenn Hulburt dropped his KSFO deejay show for a gig at the Fairmont's Cirque Room.

Burt Bales now at the Pier 23 . . . Trumpeter Tony Frascella working around town with Brew Moore, Ron Crotty, and Vince Guaraldi . . . Drummer Gus Gustafson now working the boats . . . The Democratic party is running a guy named Crook (no fooling!) for Congress and sponsored a series of jazz concerts at the Berkeley High School Little Theater in October to raise funds. Kid Ory, Cal Tjader, Bob Scooby, Claire Austin, and a group of folk singers appeared.

—ralph j. gleason

BOSTON—The Hub is still whirling from a September deluge of jazz stars and jazz concert packages that included a Symphony Hall event with Ella Fitzgerald, Dixie Gillespie, Oscar Peterson, Flip Phillips, Bill Harris, Buddy Rich, and Louie Bellson; a one-nighter at Boston Arena with the Count Basie band, Sarah Vaughan, Billie Holiday, Roy Hamilton, Lester Young, Charlie Parker, and The Modern Jazz Quartet; Stan Kenton's festival at Symphony Hall; Max Kaminsky's Jordan Hall appearance with Jazz On The Campus; and a concert by Duke Elling-

ton, Dave Brubeck, and Stan Getz, also at Symphony Hall.

While the concert world revolves, the local jazz clubs are turning the stiles. Lee Konitz, holds forth at Storyville . . . Wild Bill Davison and Pee Wee Russell have joined Vic Dickenson in Mahogany Hall . . . Tito Puente mamboned the Hi-Hat followed by singer Roy Hamilton . . . Bandleader Dan Terry made the rounds with the spinners on the strength of the noise caused by his "Teenager" LP.

Faith Winthrop opened new intimate room, the Stage Door Lounge, opposite the Shubert Theater stage door, catering to theater crowd . . . Apology due to Bobby Golden whose trombone walls with Manny Wise group in Frolic. Numb fingers printed Larkin, who is an agent . . . Localite Ellie Williams hitting the high notes from the Bradford Roof, followed by dancer Ray Malone . . . Serge Chaloff heading crew at Melody Lounge in Lynn . . . Sabby Lewis opened own new club in Tewksbury near Lowell—has entire band as headliners.

—bob martin

NEW ORLEANS—Spike Jones presented his Musical Insanities of 1954 Oct. 8 . . . Stan Kenton's Festival of Modern American Jazz set for Nov. 2, to be followed, Nov. 3 through 9, by Sonja Henie and her ice revus . . . Rusty Draper headlined a recent Blue Room (Roosevelt) floor show, and managed to garner three or four curtain calls for encores at nearly every performance. Jimmy Palmer's orchestra played the show and for dancing . . . Russ Morgan followed Palmer into the Blue Room.

—dick martin

MIAMI—Alan Dean visiting in town with the announced intention of establishing residence locally . . . Joe Mooney, wife Helen, and parakeet, Junior, back at their suburban homesite after a brace of months in New Jersey . . . Baritone Johnny Viaggio and WTVJ video outlet came to a parting of the ways. Singer will seek the "big break" in California.

The Olympia theater, after a presentation topped by Phil Brito, reverted to a hoedown format, importing Roy Acuff and his Nash-

ville cohorts for a week . . . Guitarist Tommy Miles' trio broke up. Pianist Sam Krupit will do a solo locally, and bassist Jack Wyatt took to the road with a new combo . . . The Pagoda room of the Saxony hotel spotlighted Dolores Hawkins.

Rhythm and blues specialist Rufus Becham is romping about the Little club in Miami Beach with his trio . . . A group of honk and stomp artists calling themselves The Five Guys opened at Bucky Gray's jump emporium, the Rocking MB, in Miami Beach . . . A renovated walkup spot in midtown Miami called the Key lounge, hired the Drew Hughes three for dance music.

—bob marshall

CINCINNATI—Topper Ballroom will feature Jimmy James and the Four Lads Oct. 23, Russ Carlyle, Oct. 30, and Chuck Foster, Nov. 6 . . . Dick Noel topped the Castle Farm program Oct. 2, with Charley Kehrer's ork . . . Myron Cohen followed the Mills Brothers at Beverly Hills Oct. 8. Helen Traubel slated for a two-week limelight beginning Oct. 22, with Jack Carter to follow.

Cincinnati Symphony, Thor Johnson conducting, launched its 1954-55 season at historic Music Hall Oct. 8 . . . Dixieland dancing season with the Dixieland Rhythm Kings has been resumed at Sinton Hotel . . . McGuire Sisters starred at annual Policemen's Ball Oct. 15-16. Les Elgart slated at the Farm Oct. 23; Art Mooney, Oct. 30, and Charlie Spivak, Nov. 6.

Duke Ellington and Dave Brubeck packed 'em in at the Taft theater Oct. 20, Stan Kenton's Festival of Modern American Jazz slated there for Oct. 27, with Art Tatum trio and Charlie Ventura also on the menu.

—si shulman

WASHINGTON, D. C.—Package shows continue to be a major item in these parts with JATP attracting a healthy turn out in late September, and the newly developed Billy Eckstine-Peggy Lee-Pete Rugolo assemblage doing nearly as well in its late October stand at the Armory . . . John Malachi abandoned his piano post with Sarah Vaughan to front his own quartet at the Cosmopolitan room of the Hotel Windsor-Park . . . Johnny Buros and the Capital City Dixielanders have added a Sunday afternoon gig at the Surf Club in Maryland to their regular duties at the Mayfair Club downtown . . . Lionel Hampton played a hectic week at the Howard theater stage recently. Bertrice Reading was the featured female . . . Gene Daymude is the drum replacement with Booker Coleman's Hotel Charles crew . . . Jackie Lee's recent engagement at Club Kavakos was

a successful one. Featured on that same bill was Angelo Tompros, the tenor man heard on the House of Sounds album.

—joe quinn and tex gathings

CLEVELAND—Bowling Green university has joined the growing list of colleges which have jumped on the jazz bandwagon. The school kicked off its series recently with a trio led by Joe Howard, who studied at the Cleveland Institute of Music and, with his jazz group, has played the Ce-Fair and the Theatrical Grill. He is also heard nightly over NBC here . . . Oberlin college, one of the forerunners of college jazz, hosted the Herman Third Herd. Johnnie Ray is set for Oct. 20 at the Skyway, with the Four Freshmen due Nov. 3 . . . November at the Loop Lounge will feature Roy Eldridge, Bill Harris and Ben Webster; Dixie Gillespie is inked for Dec. 6. The Statler's Terrace Room opened the fall sea-

son with ventriloquist Jimmy Nelson.

—m. k. mangan

PITTSBURGH—First-major-break department: Mitzi Steiner, local song-and-dance-type chick auditioned in Hollywood for Jerry Lewis, has been assigned a major role in the next *Marin and Lewis* film . . . Clarinetist Nestor Koval, has gone to New York to appear on this fall's series of the Longines Symphonette radio programs . . . Bob Eberly recently played the Copa for his ninth week, a record for return engagements at the room . . . The Nixon theater opened its legit season with a two-week booking of *Gentlemen Prefer Blondes*. The press and boxoffice were both unfavorable . . . The Pittsburgh Symphony lists Stravinsky among its guest conductors this season . . . The Redheads, longtime favorites on Art

(Turn to Page 19)

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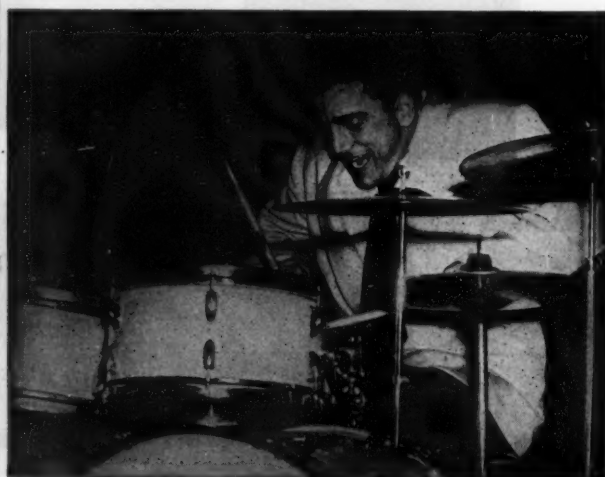
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FEATHER'S NEST

By Leonard Feather

Mr. Eli Oberstein,
Record Corp. of America,
Union City, N. J.
Dear Mr. Oberstein:

I was going to write to you privately, but since the records I am about to discuss are of great historical interest, and since you appear to have been trying to veil their release in the utmost secrecy, I thought an open letter might be of some interest to *Down Beat* readers.

(1) In the first place, which is the name of your company, Allegro records or Elite? It's confusing the way you put them both on the labels.

(2) In your LP misleadingly

titled *Lee Wiley Sings, Lennie Tristano Plays*, did you put these two artists back to back because you realized immediately that they appeal to the identical audiences?

(3) In the *Sarah Vaughan Sings* set, since some of these sides were made by bandleaders such as Teddy Wilson who simply hired Sarah to do the vocals for them, do you think it's quite cricket to cut out their names entirely on these releases?

(4) On your two *Mildred Bailey Sings* LPs, wouldn't it have been of some interest to add "accompanied by the Eddie Sauter and Ellis Larkins Orchestras?"

(5) On the two Teddy Wilson

All-Star Sextet LPs, did you know that the unnamed all-stars include people like Charlie Shavers, Red Norvo, Charlie Ventura, and others who might have helped to sell quite a few LPs for you?

(6) One above-mentioned Wilson LP lists *Flying Home* on the cover and label, yet the record contains no tune even remotely resembling *Flying Home*. How come?

(7) Wouldn't a plug for the presence of Dizzy, Bird, et al, in *Slim Gaillard Plays* have given this set additional sales value? (Bird means Charlie Parker, Mr. O. He's a saxophonist.)

(8) On Dizzy's own LP, don't the vocalists, arrangers such as Tadd Dameron and John Lewis, soloists such as Sonny Stitt, Chuck Wayne, Parker, Palmier, et al, deserve recognition?

(9) Did you ever find the voice tracks on those *Mildred Bailey* tunes of which you released nothing but the instrumental accompaniments?

(10) On the set innocently titled *George Auld Plays and Sarah Vaughan Sings*, did you know that this only occurs on two of the eight tunes?

(11) In what way did those superb Ellington 1946 sides benefit by being issued with absolutely no credit for singers, soloists, or anyone but Duke himself?

(12) Since the Cootie Williams LP consists largely of vocals by Eddie Vinson and others, didn't they, too, rate a mention?

(13) I notice you have an LP with Boyd Raeburn on one side and Fletcher Henderson on the other. Is this for the same reason as the Wiley-Tristano mating?

(14) Fletcher Henderson being an historic figure, wouldn't it be nice to know some dates and details about which band this was? Especially since these numbers don't seem to have been released before?

(15) Who is responsible for your (and I use the expression laughing-ly) art work?

(16) Who are Bud Freeman's All-Stars?

(17) Am I right in assuming that you are in business to make money?

(18) So why do you throw out releases like so many fish on a peddler's cart?

(19) If I recommend somebody who'll be willing, for no charge, to write liner notes for you, will you be interested?

(20) Now that I've given you a whole column of free publicity on

DRUMATICS

By Gene Krupa and Cozy Cole

When did man discover rhythm? Perhaps he felt the increase of his heartbeat at some exertion—a quickened pulse at his wrist—the steady drip of water on a rock as he listened

from the security of his cave. The walk of two persons with the same stride may have made man rhythm conscious—perhaps the crackling of dried underbrush as it was trod upon gave man a sense of rhythm.

Aside from the rhythm of nature itself, the implements used by man in his daily survival certainly would be inductive to rhythm. The noise of wooden clubs as early man fought his enemies, the popping and snapping of wood in a camp fire after man learned to make a flame. After the maturing of crops,

the pounding of corn with a rock may have given man a sense of working to rhythm.

With man's recognition of rhythm, there naturally must have followed a knowledge of factors that helped the travel and conditioning of sounds.

He may have learned to place his ear to the ground to hear a stampede of animals long before there were drums in existence. He must have discovered at an early stage that water was important in the travel of sound.

This is evidenced by the American Indian with his water drum and by African savages placing log drums on river banks in order that their sounds might carry great distances over water.

There is no way of knowing whether long or short rhythmic sounds came first to man's senses. Neither do we know whether binary or ternary rhythms came first—the calls and whistles of birds give evidence of both duple and triple forms being around for early man to listen to.

(Ed. Note: Send questions to Gene Krupa and Cozy Cole drum school, 261 W. 34th St., New York City 19.)

Costi's ork with vocalist Henry Scott, at the Palais D'Or every week.

Rose Murphy and the Goofers at the Down Beat... Larry Edwards ork playing midweek gigs at the Canadian Legion hall... The Stan Kenton - Candido - Charlie Ventura - Mary Ann McCall show booked into the Forum in late November.

Jean Clement being supplemented by a vocal quintet with Blake Sewell's band at the Town Hall in suburban Town of Mount Royal... Pianist-composer Norman Spunt at the Park Casino... The Tune Up Boys at the Beaver cafe... Cast members of *Porgy and Bess*, during its week run at Her Majesty's theater, were in almost every night at the Savoy cafe... Bix Belair's orchestra still playing for the shows at the Bellevue Casino. Buddy Clayton's small group there, too.

—henry f. whiston

Strictly Ad Lib

(Jumped from Page 18)

Godfrey's TVer, fractured the folks in an extended run at the Ankara.

—charles c. sords

TORONTO — The Stan Kenton package concert will play Massey hall Nov. 1... Mantovani brought his 60-piece orchestra to Maple Leaf Gardens, Oct. 5... The Royal Conservatory extended its string department by appointing Henri Temianko to the faculty. He's the distinguished violinist and leader of the Paganini quartet... Cal Jackson, at the Park Plaza with his quartet, is swinging as he's never swung before... Frankie Kay's band moved into the Casa Loma for a one-month stay.

—bob fulford

MONTREAL — Johnny Hodges' group at the Chez Paree, continuing that club's policy of name groups instead of shows. Kirby Stone's group, the Perry Carmen mambo quartet, and the Herman Appel quartet also at the Chez nowadays... Russ Meredith's Dixieland combo included in the Red Feather Carnival atop Mount Royal in late September... Frank

some great records of which our readers might otherwise have been unaware, will you please send me a set of your latest releases?

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Caught In The Act

Chris Connor; Birdland, NYC

Tall, blonde Chris Connor is becoming one of the select corps of younger girl vocalists of unusual merit—along with such other newcomers-to-light as Carmen McRae, Teddi King, and Betty Bennett.

None of these is likely to sell even a half million of any single record, but each is likely to last a lot longer than most of the tear-soaked Orphan Annes that pick up the fast music bucks these days.

Each of the four, in short, is a musicianly singer who has heard and loves the tradition of Ella, Billie, Sarah, and Mary Ann.

Yet another index of the thorough-going pro is her ability to overcome even the most discouraging musical obstacles. Through somebody's major error, Chris was heavily-laden with Sal Salvador's rhythm section during her two weeks here. There's no point naming the three since they're young enough to improve but the drummer was singularly unswinging, the bassist was just present, and the pianist provided no evident support.

Yet Chris swung through, and despite the three rhythmic barriers, she refused to get hacked. She be-

came her own rhythm section. It would, however, be a good idea for Chris, once she commands enough money, to travel with her own regular rhythm section. If this is what she gets at "the jazz corner of the world," what happens in Pittsburgh? (Probably, as a matter of fact, something much better.)

Chris has a fine strong sound; sensible as well as sensitive phrasing; a good and well-balanced choice of tunes (see the record review section), and she directly projects her warmth of personality and love of music to the audience.

Chris also wears tastefully simple gowns that set off her unpretentious attractiveness. She announces each number briefly, informatively and intelligently (without the coy patter some singers use like flypaper). Her hand gestures are functional but not obtrusive.

Chris is also not yet as wide or deep-ranged in her command of material as Ella or Billie, but who is? It's enough that Chris sings as honestly and musically as she does and that she has years to evolve into an even more stimulating artist. —nat

Heleen Gallagher, Gene Sheldon; Palmer House, Chicago

Although she is one of the brighter lights of the musical comedy stage, Heleen Gallagher unfortunately has little opportunity here to give way to the wonderful nonsensicals that make her such a smash in the other medium. Here she is not an individual, but a presentation, and as such she attempts too much, and succeeds just a little.

Gamin erupts with *Pancy Free* and then does a fine job on *Hi Lili*, but after that things get frantic. There's not much let-up or change of pace, and although there are some excellent dance interruptions the over-all effect is still one of extremes. Unfortunately, several of her best numbers are taken from stage shows and out of context and without props lose much of their glitter. It's odd that Phil

Moore, who is such an able musician and vocal coach, has come up with this act. Perhaps that's what's wrong with the spritz—this production must have been left over from some other miss.

Gene Sheldon, who stepped back in after the Goofers mislaid their plane schedules, is one of the few pantomime acts remaining in vaudeville. In addition he is a fine banjoist—an incidental fact in his routine. His Harry Langdon actions, coupled with bedraggled garb, are laugh-provoking, but when he does break out with a tune, he gets the crowd clapping and stomping their feet. Charlie Fisk, who usually does his ork chores brilliantly, was offbase opening night. —sabe

Joanne Gilbert; Mocambo, Hollywood

This date marked Joanne Gilbert's third appearance at the Sunset Strip swankspot where about a year ago she came in as an unknown and went out hailed as a coming laminary of the entertainment world.

She has not as yet lived up to the more optimistic predictions concerning her future, but in this turn she proved to be a far more versatile performer and better singer than she was the first time.

In addition to the sex appeal she exuded then—and still does—and the dramatic delivery that was then her mainstay as a singer, she has

acquired change of pace, a better command of her voice, a good ballad style, and a feeling for subtlety.

The songs she does now, each calling for something different is the way of interpretation, is a good clue to the growing Joanne Gilbert. —Putting on the Ritz, Let's Get Busy, (special material with low-down lyrics), Hello, Bluebird, Love Walked In, and Alouette.

No reviewer who has gone all-out for Miss Gilbert on her previous runs here or anywhere has reason to retreat on the strength of her third time here. —emge

Johnny Hodges; Basin Street, NYC

Johnny Hodges' combo, one of the most consistently pleasurable traveling small bands in jazz, is, however, one of the most unheralded in print or on the air. Here is a band that swings so surely and securely that its collective pulsation alone makes a set a listening ball. But what makes the unit so nightly stirring is the work of its three top soloists.

The effortlessly legato Hodges has lost none of the alto magician-ship that astonished so many of us during his more than two decades with Duke Ellington.

True, it's Bird that influences the young altoists today, but that doesn't diminish the extent of Rabbit's contribution to the jazz alto or the continuation of its contemporary impact when it still is so serenely projected by him.

On trombone is probably the most underrated major soloist in jazz. Lawrence Brown has a power, a beat, a flexible ability to emphasize with all kinds of material, a technical mastery of his horn and a warmth and beauty of tone that makes it a constant enigma to me

that Bill Harris wins the polls and so few of the young listeners are aware of so authentic a jazz major leaguer as Brown.

Harold Baker on trumpet is another example of the unfair neglect that has befallen important jazz musicians these days if they play between the *Muskrat Ramble* and the modernist schools.

Baker, an alumnus of the Ellington, Andy Kirk, Teddy Wilson, and other eminent bands, is a marvelously inventive trumpeter with a roundly strong tone and an excitingly mature ability to convey a full range of emotions.

Can you wonder why many musicians are grimly amused by the persons who elect a so much lesser Baker as the nation's top jazz

Jazz Concert Review

Basie, Sarah Wail, But Some Others Suffer An Off Night

New York—A well-balanced program, presented by Kahl music and expertly emceed by Bob Garrity, featured Count Basie and his band, Sarah Vaughan, Billie Holiday, Charlie

Parker, Lester Young, the Bill Davis trio and the Modern Jazz quartet. The Basie band led off with an exuberant *You for Me*, featuring tenor Frank Foster, that displayed the group's usual vigorous, skilled musicianship.

Perdido, with Frank Wess on tenor and flute; *Two Franks*, featuring Wess and Frank Foster, and several other numbers utilized solos by the more than competent Basie musicians. In ensemble they provide the vitality, the creativeness and the swinging beat that is the wailing trade mark of the Count.

The Davis trio, a hard-working group if there ever were one, entertained the Carnegie hall crowd with its extra-musical stomping rhythm and humor.

In contrast to Wild Bill, the Modern Jazz quartet projected its subtle, intricate artistry in challenging musical form. John Lewis' originals, *Vendome* and *Concord* as well as *Yesterdays* and several other standards were performed in fluid, tasteful, superbly musical manner by Milt Jackson, Percy Heath, Kenny Clarke, and Lewis.

Jackson relinquished his spot to Charlie Parker who played some of his standards accompanied by the excellent Clarke-Heath-Lewis rhythm section. Bird was not at his

trumpeter while this so infinitely superior jazzman came in 29th in this magazine's last reader balloting?

Also of value to the front line is the tasty, swinging tenor of Arthur Clark and back of it all, is a solid rhythm section composed of pianist Hugh Lawson, drummer Jimmy Johnson and that excellent veteran bassist, Johnny Williams (who's been with Louis Armstrong, Benny Carter, Teddy Wilson as well as the fine Edmond Hall band at Cafe Society several years ago).

Night after night this band blows some of the best jazz to be heard anywhere at any time. Those of you who think in terms largely restricted by either Murphy or Mulligan ought to dig this Hodges scene. It might turn out to be like the first time you had on a pair of long pants. —nat



Johnny Hodges

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Toronto Spot Changes To Jazz Policy

Toronto—The Metropole hotel, a spot known in past years for its fifth-rate entertainment, has inaugurated a jazz policy that will bring some top names to Toronto and provide the Colonial tavern with its first opposition in years.

The spot will bring in one name jazzman at a time to play for one or two weeks with a house quartet led by Bill Goddard. Goddard is a well-known and highly regarded Toronto tenor man who has worked a number of local clubs with his quartet and has been a featured soloist with several big bands.

J. J. Johnson kicked off the new policy by playing two weeks with Goddard's group. Promised for later in the season are Miles Davis, Wardell Gray, Thelonious Monk, and Sonny Rollins.

The Colonial, faced with the first competition since it became a jazz spot four years ago, had these attractions in its fall lineup:

Billy May's band led by Sam Donahue, Earl Hines' new group, Johnny Hodges' band, the Salt City Five, Phil Napoleon's group, and Earl Bostic's band. The management was dickering for Count Basie, Woody Herman, Dave Brubeck, Gerry Mulligan, and Chet Baker bookings.

3 Indicted In San Francisco On Songwriter Fraud Charge

San Francisco—Three members of an alleged "song shark" group were indicted in mid-September by a special Alameda County grand jury on two bills charging them with conspiracy to commit grand theft in a scheme to defraud amateur songwriters.

The trio were Keith (Jack) Erickson, 53, and John Leoni, 32, both of Oakland, and George Wald, 38, of North Hollywood. Erickson and Leoni are already awaiting trial in Fresno on a previous charge of bilking a Fresno State College professor of \$5,000 for pro-

moting his song. Erickson, who has a record of two previous arrests on bad check charges, was picked up the week of the indictment on a bad check charge in San Diego.

Erickson and Leoni operated Twentieth Century Music Co. in Oakland which offered advice and help to amateur songwriters and advertised for songs over Berkeley radio station KRE and through the Oakland Tribune.

Wald operated two Hollywood music publishing firms, Wald Music and Sherwynn Music, and was alleged to have been represented by Erickson as an ASCAP publisher.

The Alameda county district attorney charges the trio took various northern California songwriters for amounts ranging from \$304 to \$7,000 to promote and publish and record the songs. They also operated an independent label, Horizon Records, which recorded many of the amateurs' tunes, usually in versions by the Kenny Burt Trio with various female singers doing the vocals.

Trial date is expected to be late this fall. The trio is now out on bail.

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Rhythm & Blues Notes

By Ruth Cage

Chuck Willis has a pretty pat answer for the current upswing in r&b popularity. Says he, "The blues are getting cleaner." This statement from a songwriter and performer, who is, himself, at the moment soaring to the top, rather belies the current fuss that calls r&b stuff "dirty." There are, of course, those on the lunatic fringe, who make it rough for the whole business by putting their desire for a quick buck ahead of any sense of responsibility. But these types also have their counterparts in "pop" and "hillbilly" circles, too.

Longtime observers of r&b are more in agreement with Willis than with the less-informed who are falling for the propaganda that lewd lyrics are inevitably characteristic of r&b tunes. They point out, as does he, that fewer and fewer questionable records are pouring from the wax works.

Nixing Off-Beat Sex

With popularity has naturally come profit, and reputable companies don't have to trade on off-beat sex to pay the rent. There are even those who would suggest that the growing popularity of r&b has promoted a little skulduggery, "They're flyin' too high, get 'em," is not too far-fetched a notion of the feeling in some circles.

There is certainly the need for looking hard at the very few who are offenders and seeing that they

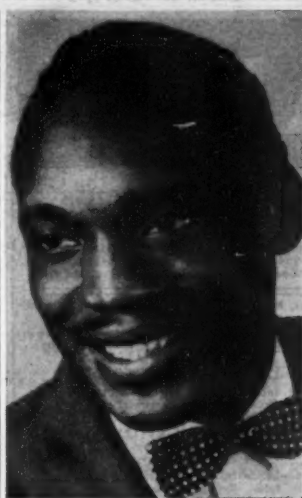
get moved off the scene. However, there is no need to let the impression run rampant that they are the standard of the whole field.

Willis Carries Weight

Chuck Willis' ideas bear particular weight in view of his recent success. A performing artist, himself (until three months ago as a single and currently fronting his own band), Willis is in demand as a composer for many other talents.

His *Oh, What a Dream* is a hit with both Ruth Brown and Patti Page. He's currently at work on a tune for Rosemary Clooney, who telephoned him in New York from California to ask that he pen her a ditty. Even gospel star Mahalia Jackson may soon wax a Willis effort—a patriotic-religious song titled *Peace and Love*. His tunes have been recorded by such other stars as Lula Reed, Margie Day, the Clovers, and Floyd Dixon, and he has, himself, had some record hits doing his own songs.

Willis is a native of Atlanta. He's never had any formal music training but got an early start learning the biz by leading a band



Chuck Willis

for a YMCA teenage canteen in his hometown. With his first professional singing job came his first hit tune, *Jumpin' at the Zanzibar*, penned about the spot in Atlanta where he went to work.

Chuck's first national success came in 1952 when he wrote and recorded *My Story*. In Atlanta there was a year of TV and lots more jobs in clubs there. DeeJay Zenis Spears, in the home town, was a Willis fan and presented him often on his *Blues Caravans*. The big performing date for Chuck came last year when he was presented by Moondog in a big Dayton, Ohio, r&b show.

Writes Blues-Ballads

Chuck Willis' tunes will bear out his contention that what the public wants are "blues-ballads." He records himself on Columbia's Okeh label, but his words and music get

New Jazz Label Revived By Prestige Discs As Subsidiary

New York—Prestige records has revived its New Jazz label as a subsidiary. According to current plans, new stars will share the New Jazz label with the groups of Teddy Charles, Jimmy Raney, and Zoot Sims. Initial releases on the label include:

Zoot Sims in Hollywood, an LP featuring Stu Williamson and Ken

around on lots of others. Watch for his latest, *I Changed My Mind*, to make the rounds.

Meanwhile, things are pretty great for the Willis' family. He has just presented wife Dorothy and year-old Wander Jean with a new \$15,000 home in Atlanta and is making plans to build a two-story office and apartment building there.

On the family scene, Mrs. Joe Turner has penned yet another tune for her blues-singing hubby; its titled *Married Lady Blues*. Lou Willie writes most of his hits. . . . Another family sidelight concerns handsome Charles Brown. His father acts as his road manager and mentor. . . . Glad to get back on the road is Fats Domino who suffered a long spell of infected tonsils in a New Orleans hospital. Fats has lots of catching up to do on the 30 dates his illness canceled. . . . That pretty station wagon Ruth Brown travels in may soon give way to an even prettier new Cadillac. . . . Willie Maya fans who may have wondered just whose records he's been totting around on his road trips will be interested to know that they're mostly of quartets and that, of 'em all, the Dominos are his favorites. . . . Ursula Reed is scheduled to fill her old vocalizing spot with the Joe Morris band now that Faye Adams has become a single.

ny Drew on a date supervised by Dick Bock of Pacific Jazz; a Raney collection introducing altoist Phil Woods and trumpeter John Wilson; an EP by young Philadelphia pianist Tony Luis and his trio, and two new EPs by Raney and Hall Overton.

All the New Jazz releases are high fidelity, as are all new Prestige issues. Rudy Van Gelder engineered the new sessions except for the Luis EP recorded in Philadelphia and the *Hollywood* session, done by Val Valentine of Radio Recorders in Hollywood. All releases will have album notes.

Established musicians who record for Bob Weinstock, Prestige president, have been asked by him to suggest new musicians for the label. Woods and Wilson, for example, came to Weinstock's attention through Raney. The original New Jazz label featured such artists as Lee Konitz, Warne Marsh, Terry Gibbs, Al Haig, Stan Getz, and the then relatively unknown Swedish jazzmen.

Jazz At Plaza Ready For Gigs

New York—Jazz at the Plaza, consisting of many of the prominent jazzmen who play the weekend sessions at the Central Plaza, is now available for one-nite bookings.

Regulars at the Plaza, such as Charlie Shavers and Willie (The Lion) Smith, can be booked as part of the package. Director of the operation is Jack Crystal, Central Plaza, 111 Second Ave., New York City. The proceedings at the Plaza were recently the subject of the widely acclaimed *Jazz Dance* film short by Roger Tilton.

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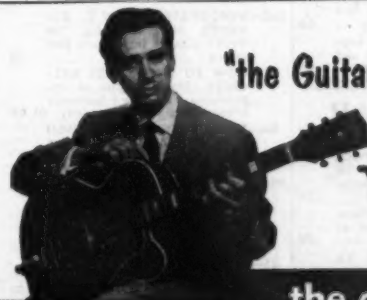
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Benke, Tex (Valencia) Rochester, Minn., 10/16-27, b
Bothle, Russ (Merry Garden) Chicago, b
Bradshaw, Tiny (Apache Inn) Dayton, O., nc
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour) ABC
Carlin, Tommy (On Tour—Pennsylvania) WA
Cayler, Joy (Peabody) Memphis, Tenn., 11/1-14, h
Los Chavales (Waldorf-Astoria) NYC, Out 11/16, h; (Jung) New Orleans, La., 11/23-12/13, h
Clifford, Bill (Riverside) Reno, Nev., h
Commanders (On Tour—Midwest) WA; (Meadowbrook) Cedar Grove, N. J., In 11/19, rh
Crown, Bob (Ballroom Room) Galveston, Tex., nc
Cugat, Xavier (Statler) Los Angeles, 11/15-12/25, h
Dale, Fred (On Tour—Midwest) WA
Davis, Johnny (Caribbean) Brooklyn, N. Y., f
Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1955
Ellington, Duke (On Tour) ABC
Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
Finn, Jack (Claremont) Berkeley, Calif., h
Flisk, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Hayman, Richard (Statler) NYC, Out 11/25, h
Herman, Woody (Chez Paree) Montreal, Canada, 11/1-7, nc; (Samson Air Force Base) Geneva, N. Y., 11/8-9
Howard, Eddy (Aragon) Chicago, 11/13-12/18, b
Hunt, Pee Wee (Campbell's) London, Ont., 10/26-11/6, nc; (Downbeat) Montreal, Canada, 11/10-23, nc
Jares, Joe (Brown's) Loch Sheldrake, N. Y., h
Jerome, Henry (Edison) NYC, h
McIntyre, Hal (On Tour—Texas) GAC
McKinley, Ray (On Tour—East) GAC
Marterie, Ralph (On Tour—Texas and Oklahoma) GAC
Martin, Freddy (Texas) Fort Worth, Tex., 11/13-27, h
Masters, Frankie (Conrad Hilton) Chicago, h
May Band, Billy; Sam Donahue, Dir. (On Tour—East) GAC
Mooney, Art (Meadowbrook) Cedar Grove, N. J., 11/1-16, rh
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Moslan, Roger King (On Tour—East) GAC
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Perrault, Clair (Mayflower) Washington, D. C., h
Pett, Emil (Desoto) Savannah, Ga., h
Phillips, Teddy (Martinique) Chicago, nc
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Reed, Tommy (Statler) Buffalo, Out 11/12, h
Reed, Tommy (Statler) Dallas, Tex., Out 11/4, h
Rudy, Ernie (Aragon) Chicago, 10/26-11/8, h; (On Tour) GAC
Rugolo, Pete (Concert Tour) GAC
Sands, Carl (Syracuse) Syracuse, N. Y., In 11/23, h
Sauter-Finegan (On Tour—Midwest) WA; (Statler) NYC, In 11/26, h
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Strong, Benny (Schroeder) Milwaukee, Out 10/24, h; (Rice) Houston, Tex., 11/4-12/4, h
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Dee Trio, Johnny (Holiday Inn) Elizabeth, N. J., nc
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Domino, Fats (Celebrity) Providence, R. I., 11/9-14, nc; (Showboat) Philadelphia, 11/15-29, nc
Dominos (Colosseum) Sioux Falls, S. D., 11/23-25
Fields, Herbie (Scaler's) Milwaukee, Out 10/31, nc
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Four Guys (Gatineau) Hull, Ont., Canada, 10/28-11/3, cc
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc
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Gaylords (Thunderbird) Las Vegas, Out 10/27, nc; (Casino Royal) Washington, D. C., 11/8-14, nc
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Johnson, Bill (Corsair Tavern) Toronto, Canada, nc
Jordan, Louis (Apollo) NYC, 11/12-18, t
Kent, Hal (Seaview) Beverly, Mass., nc
McCauley, Bill (Astor) NYC, h
McNeely, Big Jay (Vic's) Minneapolis, Minn., Out 11/14, nc
McPartland, Marian (Hickory House) NYC, nc
Mallon, Larry (Town Inn) Hermon, Me., nc
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Airline Trio (Governor Clinton) NYC, h
Allen, Henry Rad (Metropole) NYC, nc
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Bellefleur Quintet, Al (Copa Casino) Buffalo, N. Y., nc
Blake Combo, Loren (McCurdy) Evansville, Ind., nc
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Buckner Trio, Milt (Orchid Room) Kansas City, Mo., 10/26-30, nc; (Scaler's) Milwaukee, Wis., 11/2-14, nc; (Gleason's) Cleveland, 11/15-28, nc
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New York—The National Broadcasting Co. has added the Oklahoma Symphony and the Kansas City Philharmonic to the list of orchestras that will be heard in the series of 30 Saturday night broadcasts which replace those of the NBC Symphony orchestra.

Guy Fraser Harrison will conduct the Oklahoma group Jan. 15, and Hans Schwiager will direct the Kansas City musicians March 12.

The series runs weekly through April 30. Four programs will be given by the Chicago Symphony orchestra under Fritz Reiner, Oct. 23, Nov. 20, Dec. 11, and Feb. 12. The other 24 will be given by the Boston Symphony orchestra under Charles Munch and guest conductors.

Stern Establishes Aussie Kapell Fund

New York—Violinist Isaac Stern has established a William Kapell Memorial fund in Australia. Kapell is the young pianist who was killed in a plane crash last year while returning from his second Australian tour.

The fund is to enable Australian string teachers to study in the United States and Europe. It came after Stern's appearances in Australia this summer.

wood, 11/13-25, nc
Stimmons, Del (London Chophouse) Detroit, Mich., nc
Sparka, Duo, Dick (Annex Bar) Sandusky, O., cl
Stitt, Sonny (Crystal) Detroit, Out 10/31, cl
Three Jacks (Romano Inn) Colmar Manor, Md., nc
Three Tones (Neck Inn) Throg's Neck, Bronx, N. Y., nc
Trio, Billy (400 Club) Calgary, Canada, nc
Trahan, Lil & Pros (The Skylark) Pensacola, Fla., cl
Tune Toppers (Brown Derby) Toronto, Canada, 11/15-25, nc
Trenlers (Cafe Society) NYC, Out 10/31, nc; (Chez Paree) Montreal, Canada, 11/8-14, b
Ventura, Charlie (Concert Tour—Festival of Modern American Jazz) 9/15-11/15
Vernon Quartette, Johnny (Sarno's) Lima, O., nc
Wagman Trio, Les (Penthouse) NYC
Walker, T-Bone (Savoy) Los Angeles, 11/13-14, b
Yankovic, Frank (Casaloma) St. Louis, Mo., 11/1-3, b

November 3, 1954

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